

ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON

AFFILIATED WITH

THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

VOLUME XII

JULY—DECEMBER, 1921



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TERMS: \$5.00 a year in advance; single numbers, 50 cents. Instructions for renewal, discontinuance, or change of address should be sent two weeks before the date they are to go into effect.

All correspondence should be addressed and remittances made to ART AND ARCHAEOLOGY, the Octagon, Washington, D. C. Also manuscripts, photographs, material for notes and news, books for review, and exchanges, should be sent to this address.

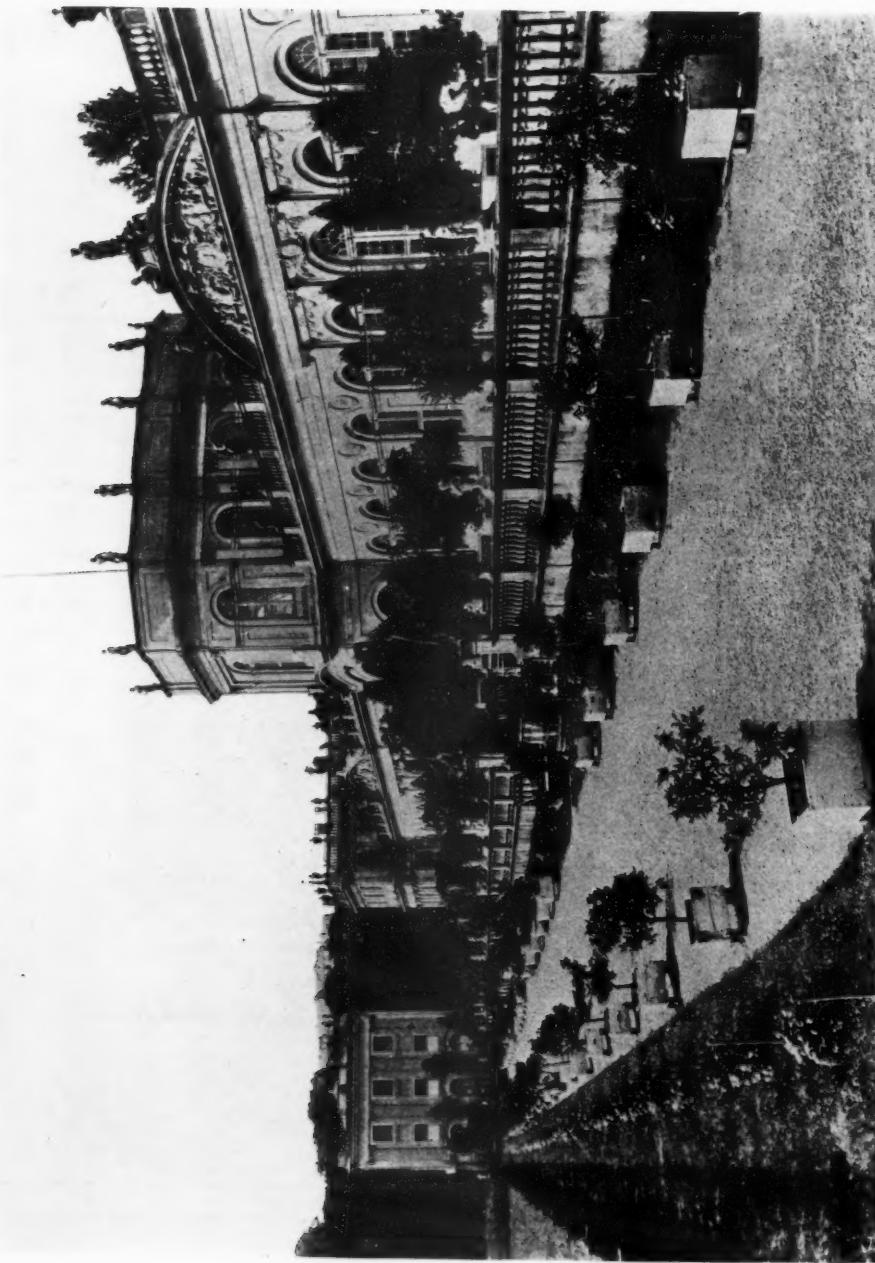
Advertisements should be sent to S. W. Frankel, Advertising Manager, 786 Sixth Ave., New York, N. Y., the New York Office of ART AND ARCHAEOLOGY.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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The Orangery—A beautiful castle with a long walk lined with orange trees in tubs, at Cassel, Germany. See "The Marble Bath of Jerome Bonaparte" by Mary Mendenhall Perkins, pp. 33-36.

ART and ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

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THE HIGH PRIEST OF THE LOST TEMPLE

A Study of the "Sarcophage Anthropeide" of Cadiz in its Relation to the Phoenician Temple of Hercules.

By B. HARVEY CARROLL,

Consul of the United States at Cadiz, Spain, with original Pencil Drawing Illustrations

By CARL N. WERNTZ,

President of the Chicago Academy of Fine Arts.

PONCE DE LEON is the name of the island peninsula whose rocky promontory, projected into the Atlantic, is crowned by the white city of Cadiz. In early modern times the island was a part of the ancestral estate of that family which sent a son adventuring into the everglades of Florida in search of the fountain of youth.

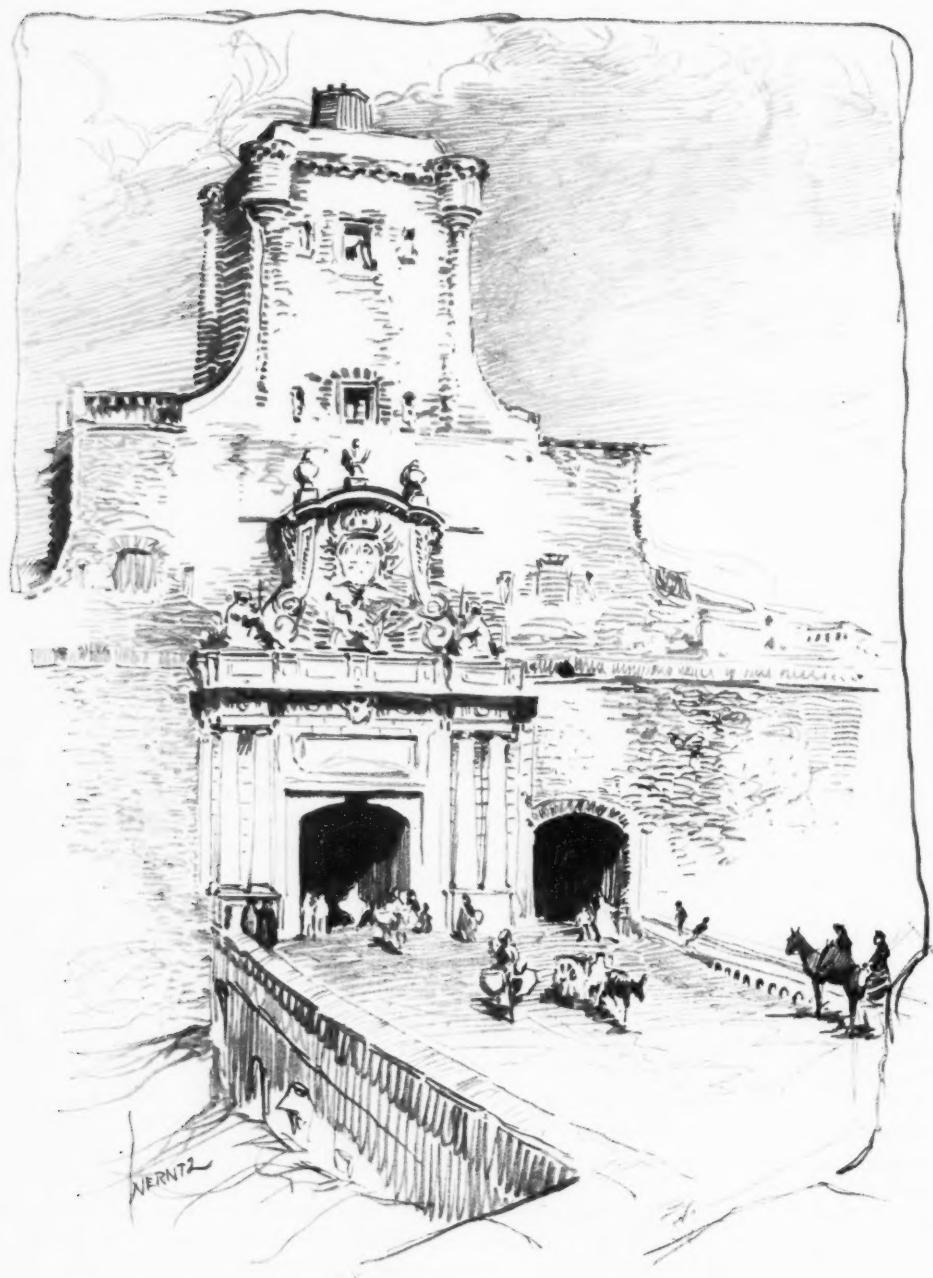
Back through many a brilliant page flutters the history of the city itself until history is merged into tradition and tradition is illuminated with myth.

Cadiz claims Hercules as founder. Its coat of arms shows Hercules between the columns, equipped with mace and mantle of lion skin and subduing a rampant lion with either hand. Its motto is "Cadium Dominator qve Hercules Fundator" while the inscription that twines around the pillars is the famous "Non Plus Ultra" that Charles V. amended by eliminating the "non,"

after Columbus had discovered a new world.

Perhaps it is best not to smile too quickly at the claim. Nothing is wholly false, not even tradition, and back of the myths are the great deeds of great men.

Modern Cadiz is the great Atlantic port of Spain, especially for its trade with South America. The island peninsula is an arm that makes a land locked port of the Bay of Cadiz, the first port of Europe outside the straits of Gibraltar. The city is now surrounded by high walls, walls that served to keep out the armies of Napoleon, and within the walls of resistant and defiant Cadiz were formulated and uttered in 1812 the brilliant paragraphs of the Constitution that is a Charter of Spanish Liberties until today. The story of that period would make pleasant and patriotic reading and a



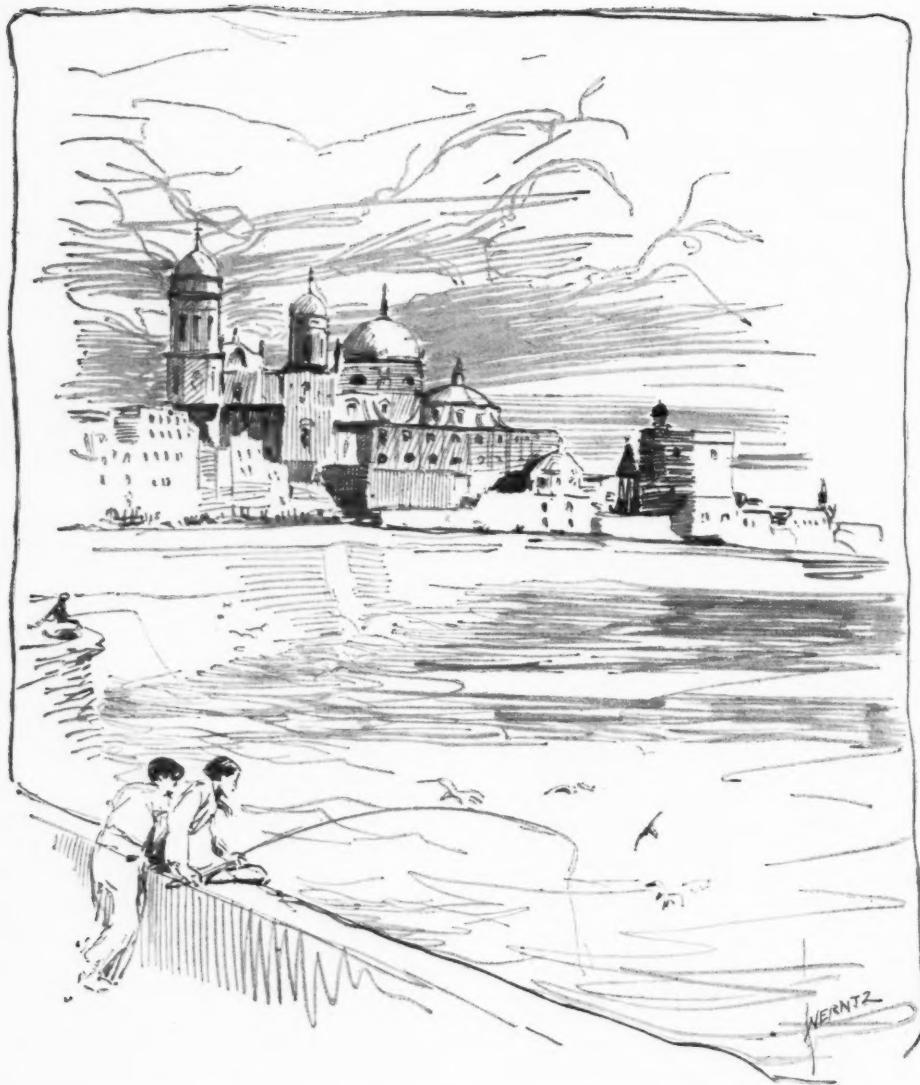
The "Puerta de Tierra", City Gate of Cadiz.

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huge painting in the Municipal Art Gallery of Cadiz, by Ramon Rodriguez, shows how the summons to surrender, sent by Joseph Bonaparte in 1910, was received and answered.

Cadiz has but two entrances, the gate of the sea and the great gate that opens through the walls known as the Puerta de Tierra, the gate of the land. Through this land gate all who approach Cadiz other than by boat must enter for there is only one road. Under the great portal pass the endless streams of donkeys whose panniers are filled with fruit and garden produce or with whatever wares the country offers to the town. Shawled women and barefooted children often top the load. Sometimes the donkey seems to have about two cords of wood upon his back but it is only the rough bark of the quercus that we know as cork. Besides the donkeys there flows in and out of the big gate all the picturesque life of Spain, pleasure-seekers in honking automobiles; wedding parties complete as to veils, flowers and costumes occupying the handsome "coaches" whose horses have their harness adorned with scores of silver bells; brown gypsies, barefoot; trim soldiers on horseback, their scabbards or gun barrels gleaming and their red and yellow trappings lending color; naval officers in blue and gold braid, uniforms almost identical with those worn by officers of the United States Navy; civil guards, in pairs, on foot and on horseback, distinguished by their triangular cocked hats of patent leather, and by their readiness to shoot; workmen in blue smocks and red sashes; carriages with bevies of Andalusian beauties wearing characteristic gaily colored, embroidered shawls, pinettas or high combs of tortoise shell and creamy lace mantillas and manipulating brightly painted or feathered

fans, and, inevitably accompanying the beauties, prim dueñas in black silk and black lace rebosas; coaches filled with foreign sailors, drunk and happy, with legs swinging over the sides of the vehicle and raucous voices singing some chanty meant to accompany a pull on the halliards; military motorcycles carrying hurrying orderlies; cowled friars; beggars and mendicants of both sexes and all ages; peasants of Andalusia wearing the big, broad and stiff brimmed hats that mark them as being of the caste of bullfighters, friends, sometimes a bullfighter in person, distinguished, when not in costume, by the little pig tail or coleta which he apparently tries to keep concealed under his hat but which always artlessly manages to reveal itself; silk hatted and prosperous gamblers going to try a turn at the roulette wheel at the casino on the beach; concave young dandies with modish garments; a group of priests, acolytes and choir boys with church banners, gilded ecclesiastical emblems, candles and incense lamps; fishermen, with trousers turned up above the knees revealing corded muscular brown legs; officers on prancing Andalusian chargers; goat herds preceding and following their flocks of milch goats entering the city to deliver milk direct from goat to consumer; wooden wheeled carts, with hoods of plaited straw bulging out like the canvas tops of the American prairie schooner, drawn by patient oxen with heads sagging beneath the yoke; "Gitana" fortune tellers garbed in bright colored rags, their necks encircled with strings of gold and silver coins; porters; peddlers; mules, and more "burricos," all showing at pack saddle or bridle latchet, a silver half moon, or a colored tassel or a bit of wolf or badger skin, as charms against the evil eye;



The Cathedral of Cadiz, sketched from the Atlantic side of the island.

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hawkers of fish, their wares displayed in flat baskets, burricos loaded with pottery visible under rope woven panniers; venders of pink shrimp, ware that appeal loudly to eye and nose; holy men and unholy women unwittingly jostling each other at the barriers; in short all the color-rich life of leisurely Spain, prince, peasant and pauper converging to and congesting the city's gate.

Mr. Carl N. Werntz, head of the Academy of Fine Arts in Chicago, has caught the spirit of that flow of life into the portal as well as the beautiful proportions of the old gate tower itself and his wonderful pencil sketch, (reproduced on page 4) suggests the color which is the one thing lacking. Outside the gate, a hundred yards on either side, one sees the blue of the Atlantic and the blue of the bay and down the sand spit the white ribbon of road that is the only avenue to the main land 10 miles away. This road is the old Avenue of Hercules that led to the temple in prehistoric days.

Equally characteristic as a glimpse of Cadiz is the sketch of the Cathedral whose twin towers dominate the city whether viewed from land or sea. The sketch is made from the parapet of the city's wall on the Atlantic side and over the wall the eternal casual fishermen watch their lines and the eternal gulls maneuver about them.

With gate and cathedral one sees the heart of the present city, and Spanish cities change their customs and outlines so slowly that a matter of a hundred years or so makes but little difference, but Archeology gropes back not through the cycles but through the millenniums, and, sifting out sagas and myths and the dust of dead men, reads its stories amid the stones and bones of the prehistoric past.

Reversing the centuries we pass un-

heeding the days when the Duke of Albuquerque defended the city against Marshal Soult until the Duke of Wellington came and lifted the siege in August, 1812, until we reach the time in 1596 when Elizabeth's favorite, the Earl of Essex, destroyed a Spanish fleet, 40 treasure galleons and looted the city only 9 years after Drake had "singed the beard of the King of Spain" by burning the shipping in the harbor. It was then that the present walls began to be constructed about the town and its prosperity returned until it was richer than London, the wealth of Mexico, Peru and the West Indies pouring an average shipment of \$25,000,000 a year into its coffers.

Before the discovery of the New World, Cadiz, under the Arabs, had sunk to slight importance and was plundered by the corsairs of Barbary but it was one of the early conquests of the Spanish arms, Alonso the Learned capturing it in 1262. R. Balaca, a modern painter has a large picture in the Cadiz Academy of Fine Arts showing the entry of Alonso.

Before the Arabs it had languished under the Vandals who, coming about 410 A. D., remained in power until 711, leaving little trace beyond the beautiful name of Andalusia and a strain of fair hair and blue eyes in the population. Here as elsewhere the Vandals drove out the Romans who had named the city Gades. Caesar and Pompey had fought for it. Scipio Africanus had used it as a base of operations and supplies in the Second Punic war as Hamilcar and Hannibal had done in the first war between Rome and Carthage. The Carthaginians had held the town since about 500 years before Christ, and ruled it nearly 300 years.

But a thousand years before the Carthaginians came, their mother



Metropolis of Cadiz: Group of Tombs, discovered July 1914.

country of Phoenicia had sent explorers and colonists and these sun worshippers, finding already a race of sun worshippers, had erected a temple to Hercules Melkarte or Hercules, the city god.

So far as history goes we are told that the Greek Pytheas had studied its tides in the days of Alexander the Great. As the Mediterranean is tideless (but not the Adriatic) it may be that this was the first time in the history of man that this disconcerting phenomenon was ever studied. On the lighthouse reef at Cadiz there is still a modern hydrometer and hydrographic station.

Of the early Carthaginian period and of the Phoenician period little is known. It is not even known when the famous temple to Hercules disappeared. One of Murillo's great paintings at Cadiz shows Cæsar visiting this temple.

Now there is no trace and the leading archaeologist of Cadiz, Don Pelayo Quintero Atauri, Director of the Academy of Fine Arts, who as delegate of the Junta Superior of Excavations in Spain has supervised all the excavations that have been made in Cadiz under scientific observation and who had discovered two groups out of the five discovered groups of ancient tombs, and who has carefully excavated and studied many tombs of the Ibero-Roman period, is of the opinion that this temple was not at Cadiz but at the other extremity of the peninsula, that is at its base near San Fernando.

In company with Don Pelayo I have visited and studied the tombs that remain and with great appreciation I have read his scholarly book "Cadiz Primitivo Primeros Plobadores Hallazgos Arqueologicos" (Primitive Cadiz, Its First Inhabitants and Archaeological Sur-

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vivals) in which he makes an exposition of the facts and the theories, and if I modestly venture to differ with him on some of his important conclusions it is yet largely on the basis of scholarly evidence adduced by him.

The testimony of Strabo shows that in the days of Augustus this temple was flourishing. Strabo's evidence seems clear enough as to the location of the temple of Hercules. A free translation would be: "There is much to say of the Gaditanians since it is they who send out ships many and beautiful, who navigate not only our sea (the Mediterranean) but also the ocean. . . . At the extremity of this island (the island peninsula of Cadiz) there is a temple dedicated to Saturn, and at the opposite part, that is to say toward the East, is the temple of Hercules, and this is the point where the island is nearest to the continent in such a manner that it is only separated from it by a canal of the sea of only a stadium. There are those who say the temple is distant from the city 12 miles so that the number of the miles may equal the tasks of the god, but in fact the distance is the length of the island from West to East."

After a reference to the fable of Geryon, Strabo recites in detail the tradition held in Cadiz at that time according to which an oracle gave the Tyrians instruction to send a colony to the columns of Hercules. After two expeditions, which by the disapproval of the auguries were shown to have failed to locate the columns of Hercules, a third expedition finally settled at Cadiz (Gadir), the mountains at the Straits of Gibraltar and an island near Huelva being the places tried and rejected by the first expeditions. These expeditions had, however, found a well established cult of the primitive Iberian Hercules. According to Strabo most

of the Greek writers held that the pillars were at the entrance of the Straits but the Iberians and the Libyans held that the true columns were at Cadiz, and Pindar and others seem to hold with them.

Strabo's geography and topography would fit the present island peninsula like a glove but there is a most interesting reference in Pliny the Younger (78 A. D.) which describes a small island between Cadiz and the continent at a distance of one hundred steps from the main island and about a mile long in which was the primitive city of Cadiz. This small island, he says, was called Erytrea by certain Greek writers and Aphrodisia by others, but the primitive inhabitants named it after Juno.

While Strabo does not mention this island by name he incidentally confirms its existence. After describing how flourishing Cadiz is and how it numbers among its inhabitants by a recent census 500 patrician knights, a number greater than any other cities except Rome and Padua, he adds that the city in ancient times was small but Balbus the Gaditanian (Balbus the younger who had been granted a triumph and was the son of L. Cornelius Balbus) had built near it another city called Neapolis and the two, united into one, called itself Didyma (the twin). Many, he said, inhabited the nearby coast and many more inhabited a little neighboring island where there had been built another city that competed with the "twin" and where one might live with great pleasure because its soil was of great fertility. He tells later how Phericidas thinks that Cadiz was called Erythia and narrates how there occurred in it the fable of Geryon and says others suppose that Geryon inhabited an island near to Cadiz and separate from it by only a narrow canal of the sea one

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Necropolis of Cadiz: Front of the Anthropoid Sarcophagus.

stadium in width, in which island such was the abundance and quality of the grass that when the sheep ate it their milk became so rich that much water had to be added before cheese could be made from it, and after 30 days pasturage on it cattle had to be bled to keep them from suffocating.

There seems to be no room for doubt that on this little island was the legendary site of the ninth labor of Hercules and that it represented a primeval cult of Hercules.

At the present time there is no island, the railroad now following the low sandy stretch that represents the filled-in canal between the island and the main land but the projection that on modern maps is represented as the ship yard of the Astilleros Gaditanos is, I think, without doubt the core of the former island, the site of the oldest civilization and settlement near Cadiz and the natural place at which one might expect to encounter remains of the pre-Roman period.

There is a large, unexplored mound within the limits of the ship yard and it was near this mound where the first and most important archaeological find was made in Cadiz, to-wit, the tomb with the marble sarcophagus known as the anthropoid sarcophagus, and near this first tomb and also within the limits of the former island were found other tombs while across the railroad and on what were once the terraced slopes of the coast line of the main peninsula, distant a stadium, were found the other groups of prehistoric tombs.

In June, 1887, while levelling the ground for a Maritime Exposition it was necessary to remove a little eminence that jutted into the waters of the bay, and there was uncovered a group of three sepulchres one of which contained the beautiful marble sarcophagus, apparently made of the white marble of Almeria or a marble similar to a marble found there. In the sarcophagus was the well preserved and perfectly articulated skeleton of a man while of the two sepulchres at the feet of the one containing the marble casket, one was found to contain the bones of a man and the remains of iron weapons and the other the bones of a woman. The marble casket was apparently that of a priest so that the strange group apparently gave the triangle of priest,



The Sculptured head on the Anthropoid Sarcophagus. Detail by Carl N. Werntz.

warrior and woman. Some of the trinkets, jewels and weapons in these tombs passed into the hands of individuals and have never been recovered. The tombs themselves were destroyed but the sarcophagus and its content constitute one of the archaeologist's greatest discoveries.

The sarcophagus follows the general outlines of a mummy case but there is no reason to believe that the body whose bones remain had ever been

embalmed. The cover of the case suggests the outlines of an heroic figure and the head is perfectly modelled and presents an appearance so striking that one cannot resist the impression that it is a portrait. The coiffure of hair and beard is Chaldean or strikingly suggests the curls of Assyrian heads. The cast of features is Semitic. So Abraham might have looked. The face is full of dignity and power, high cheek bones, curved (but not hooked) nose, beard

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exuberant and long, down drooping mustachios curled as if by a barber of Babylon. The lips are full, sensual and arrogant. Once in real life I have seen such a face, and it was that of the Samaritan high priest who still on Mount Ebal sacrifices annually in full accord with the Mosaic ritual. These Samaritans are lineal descendants of the colony that Nebuchadnezzar planted in Samaria which were Judaised to the extent of accepting the Pentateuch alone of the Hebrew Holy Books. The faces of these Samaritan priests as I saw them nearly 20 years ago, brought vividly to my mind the faces of Assyrian sculpture, hair, beard and features the same. These Samaritans are the closest living kin perhaps of the Ninevite and Phoenician race and it is one of their faces that appears on this sarcophagus lid.

While the head and face are in almost the three dimensions of complete sculpture the outlines of the body are indicated by light bas-relief scarcely a quarter of an inch high. The figure is shown wearing a short sleeved tunic that drops to the instep but leaves the shoulders and arms bare. In those almost suggested lines of arms and shoulders, as in the structure of the face there is, however, shown a perfect knowledge of anatomy as well as a fine command of art. The muscles of the neck, shoulder and arms are not only beautifully but correctly indicated, sterno-mastoid, trapezius, deltoid and biceps showing beauty and strength. The feet, shown from the insteps down, are bare and are firmly planted, the wide interval between the first two toes suggesting that the feet had been accustomed to sandals, although no sandals are shown. Silius Italicus says that the priests of Hercules wore white tunics and that the feet were bare. The

position of the feet and the general form of the sarcophagus and cover as well as the attitude of the figure carved thereon clearly indicate that this casket was intended to be placed not horizontally, as it was found in the primitive tomb, but upright, perhaps in a niche in the temple.

The right arm is dropped full length down the side of the figure and the fingers of the hand are closed as if upon the hilt of a sword or knife, the back of the hand being to the front. Don Pelayo thinks that this closed hand held a wreath of laurel which was painted on but I think that in such a case the palm would have been turned half way outward and the last two fingers would have been more relaxed and not tensed in a grip as they are. A laurel wreath would have been held between the thumb and the first two fingers. The knife or sword is only indicated, as, carved at right angles to the body, the beauty of the lines would have been affected, or perhaps the dimensions of the marble did not admit.

The left hand is brought forward to the center of the body and holds a human heart. The significance of this seems not to have been appreciated although the sacerdotal character of the figure is conceded by all. But to my mind it seems clear that we have here not only a priest but a high priest depicted in the supreme moment of his career and at the climax of his ritual, when, having torn open the breast of a human sacrifice with the curved knife that he held in his right hand, he lifts, as an offering to the Sun God, the bleeding, smoking heart that he has plucked out with his left hand.

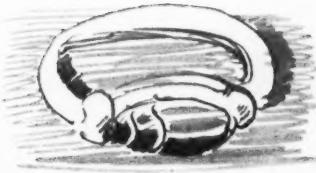
This would not be out of accord with what we know of Canaanite, Hittite, Chaldee or Phoenician. Even Abraham approached to the very verge of



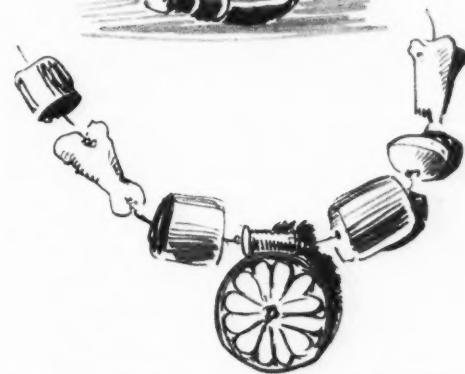
Amulet of the Lioness Headed Goddess, with Moon Disc. Found in a primitive tomb.



Amulet of a Ram Headed God. Found in a prehistoric tomb.



Funeral seal ring with Scarabaeus and Fragment of Sidereal collar showing agate, gold and bone beads with golden sun emblem.



human sacrifice when he was ready to offer up Isaac, and Jahveh's method of sealing a promise to man was by "cutting a covenant." Moreover it would chime perfectly with the sun worship in the new world as Cortes found it and as Lew Wallace describes it in "The Fair God." The Samaritans have continued until the present time to offer living sacrifices of animals in accord with the instructions given by Jahveh to Abraham that animals should substitute human beings.

The feet and garments of the statue recall and resemble those of the Assyrian king taken from Nimrud that is found in the British Museum, the sloping projection on which the feet rest being identical. This foot rest and the shape of the sarcophagus as well as the coiffure of head and beard are markedly like those of the sarco-

phagus, unquestionably Phoenician found in Sidon and now in the Louvre.

Only the shape of the sarcophagus reminds one of the sarcophagus of Echmunezar which is as Egyptian in sculpture style as the Cadiz tomb is Greek. (See sketch of head of the figure carved on the Sidon sarcophagus.) The statue sarcophagus of Echmunezar however, besides being found in Syria, contains an inscription in Phoenician that pronounces a curse against the profaners of tombs.

These differences in the sculpture lead one to believe that the Phoenicians ordered their tombs in advance and invoked the aid of famous artists who carved, each according to his art, traditions, and nationality.

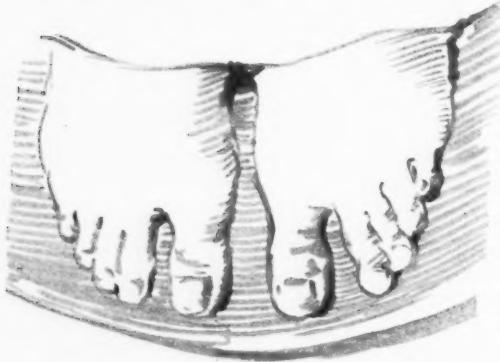
I can not agree with my friend Don Pelayo that the Sarcophagus is Hittite

ART AND ARCHAEOLOGY



Sketch from Sarcophagus of Echmunezar,
Phoenician Tomb in Egyptian Style of
Sculpture.

and precedes the Phœnician period but I think it more likely that when the Phœnicians set up the temple to the worship of the sun in honor of Hercules they possibly left some great high priest to serve it and that this priest imported his monument which was carved by a Greek artist in accordance, or in partial accordance, with Assyrian traditions. The excellent anatomy, the foreshortening of the left arm and hand, and the suggestion of Greek art, despite the lightness of the bas-relief of the figure are impressive. I am most fortunate in being able to present the detail sketches of feet and left hand by Mr. C. N. Werntz made at the Archæological Museum in Cadiz, especially to accompany this study.



Bas-Relief Sculpture Drawing of the Feet of the
High Priest. Detail.

Articles found in the first group of tombs were lost or passed into private possession. It is probable, however, that a sidereal collar emblematic of sun worship, a scarabeus set in a liturgical ring so as to revolve and having the underside engraved, and two rings or ear rings of soft pure gold were in this tomb. No inscription and no written word was found save the as yet untranslated engraving on the scarabeous seal ring. The absence of money in these early tombs is significant that the period was still one of barter. In



Light Bas-Relief Sculpture Drawing of the Left Hand
of the High Priest, holding a Heart. Detail.

other tombs of the period were found similar objects such as sidereal collars adorned with sun emblems, the petals of the sun medallion varying from 8 to 12 and the beads of the collars being alternate agate and pure gold, sometimes also alternating with bits of enamel and sections of finger bones.

The agate beads are not rounded but are short sections of drilled cylinders. There is shown a sketch of a section of a collar, of a scarabeus and of two of the four amulets or funeral emblems that

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seem almost purely Egyptian but that are connected with the worship of the sun and moon. One is that of a lioness headed god and the other is of a ram headed god. The disc over the head of the lioness, the huntress of the night, is the moon disc, with the cobra in front, and the vertical rays of the sun form the disc over the head of the ram, emblem of vigor and fertility. It does not seem necessary to identify these two meticulously with the funeral genii of the Egyptians although amulets with the head of the hawk and of the jackal were also found and in one tomb a golden bee, one of the fecundity emblems of Diana of the Ephesians. The many breasted ancient statue of Diana at Naples shows the mantle covered with bees. The heads of these amulets are of purest gold modelled with a skill that the expert jewelers of today could not surpass. The shafts of the amulets are of copper, now badly corroded but once hollow and filled with some substance now indistinguishable, perhaps a tiny cylinder of inscribed papyrus or parchment.

Perhaps over the subterranean tombs there were originally inscribed tablets but at present one has to lament the complete lack of inscriptions whether in Hebrew, Aramaic or Phoenician, hieroglyphs or Greek. Of these primitive tombs a number have been found, clearly distinguishable from the Carthaginian and Ibero-Roman periods.

Suarez de Salazar, writing in 1610, describes 3 classes of sepulchres, (one of them corresponding to these ancient tombs,) which were found while building the walls of Cadiz.

The discovery of the group containing the carved sarcophagus took place in June 1887. In 1890 a group of four similar sepulchres but without sarcophagi was found very near this group

while laying out the shipyard now known as the Astilleros Gaditanos. In Jan. 1891 another group of four was found but this time on what was once the shore of the island peninsula and across what was the canal of a stadium in width. In April 1891 another double group, very near, and in 1892 another group of four. All of these save the 1887 group were perfectly oriented and all contained skeletons that crumbled on being touched. The measurements of the skeleton in the sarcophagus have been very accurately taken in detail. A sketch showing the contour of the skull is given. I think all three of the tombs in the first group were priestly, two priests and a priestess. The rusted weapons in one of the tombs were sacrificial knives.

Beginning with September, 1912, orderly excavations have been made under the direction of Don Pelayo Quintero Atauri who has uncovered twenty-three prehistoric tombs and many of the Carthaginian and Roman period. The Roman cemetery was on the Atlantic side of the island and just outside of the present walls of the city, and the tombs are pottery funeral urns containing the cremated remains of the dead and other objects such as coins, amulets of clay, small clay masks, idols and vessels, which discoveries, valuable as they are, lie outside the scope of this story.

The story that seems to coincide with the tombs and with the traditions is that long before the dawn of recorded history some Syrian tribe of sun worshippers, coming perhaps from near Tarsus, perhaps from the shores of the Red Sea, but having traversed Egypt and Northern Africa en route, arrived at the bay of Cadiz and found inside the island peninsula a small sheltered island of great fertility separated by the stad-

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ium wide canal from the island and by the bay from the mainland, and used as an enclosed pasture by some mainland aboriginal chief. The migration was led by some sturdy hero whom tradition has identified as Tubal Cain. The newcomers dispossessed the original inhabitants, after a struggle, perhaps a duel, between the old chief and the new, and we have a reminiscence of that combat in the story of the ninth (sometimes listed as the tenth) labor of Hercules in taking the huge red bulls of the Giant Geryon, by the significant aid of the ocean nymph Callirrhoe.

With the lapse of years hero became demi-god and demi-god became deity and along the Atlantic coast of Spain there was a well developed worship of Hercules, a primitive temple begin located at what is now known as the Punta Canteras in the Bay of Cadiz and another near Huelva, which facts were discovered by the two abortive Phœnician expeditions sent out to locate the pillars of Hercules. The third expedition found in the bay of Cadiz a protected harbor and a shelter for their boats under the lee of the little island. They no doubt also found the settlement there at war with the shore tribes and they found a welcome by announcing that they had come to seek the pillared shrine of Hercules and to found a temple to that god, now elevated by Egyptian influence to a sun god. They were welcomed and took possession. The time was perhaps 1400 B.C.

With the coming of the high carved

galleys of Phœnicia to Cadiz the history of Spain began. I think the sarcophagus is that of the first high priest of Hercules introduced by the Phœnicians. I would expect to find the remains of the old temple of Hercules within the limits of that smaller island perhaps in the unexplored and unexplained mound that exists in the ship-yard crowned with a few fragments of a far later edifice were it not for the explicit testimony of Strabo. Perhaps when the temple was destroyed the sarcophagus of the high priest was taken from its niche to the safety of the smaller island or perhaps on that island a smaller temple was erected. Certainly within its limits will be found other objects going back to the most primitive period of Spanish history. The ruins of the temple of Hercules itself should be found at the base of the present island peninsula near the canal that unites at that point ocean and bay. That bayou-like canal has no doubt shifted its location somewhat in the centuries but the ruins should still be easy to find and when they are found there will no doubt be found with them the great stone altar of human sacrifice. For the rest one can only quote the words of Emil Huebner, written prior to any of these discoveries: "The discovery of the treasured riches in the famous temple of Melkarte, the Tyrian Hercules, in the island of Cadiz, is the opus magnum reserved without doubt to a Schliemann of the future."

Cadiz, Spain.



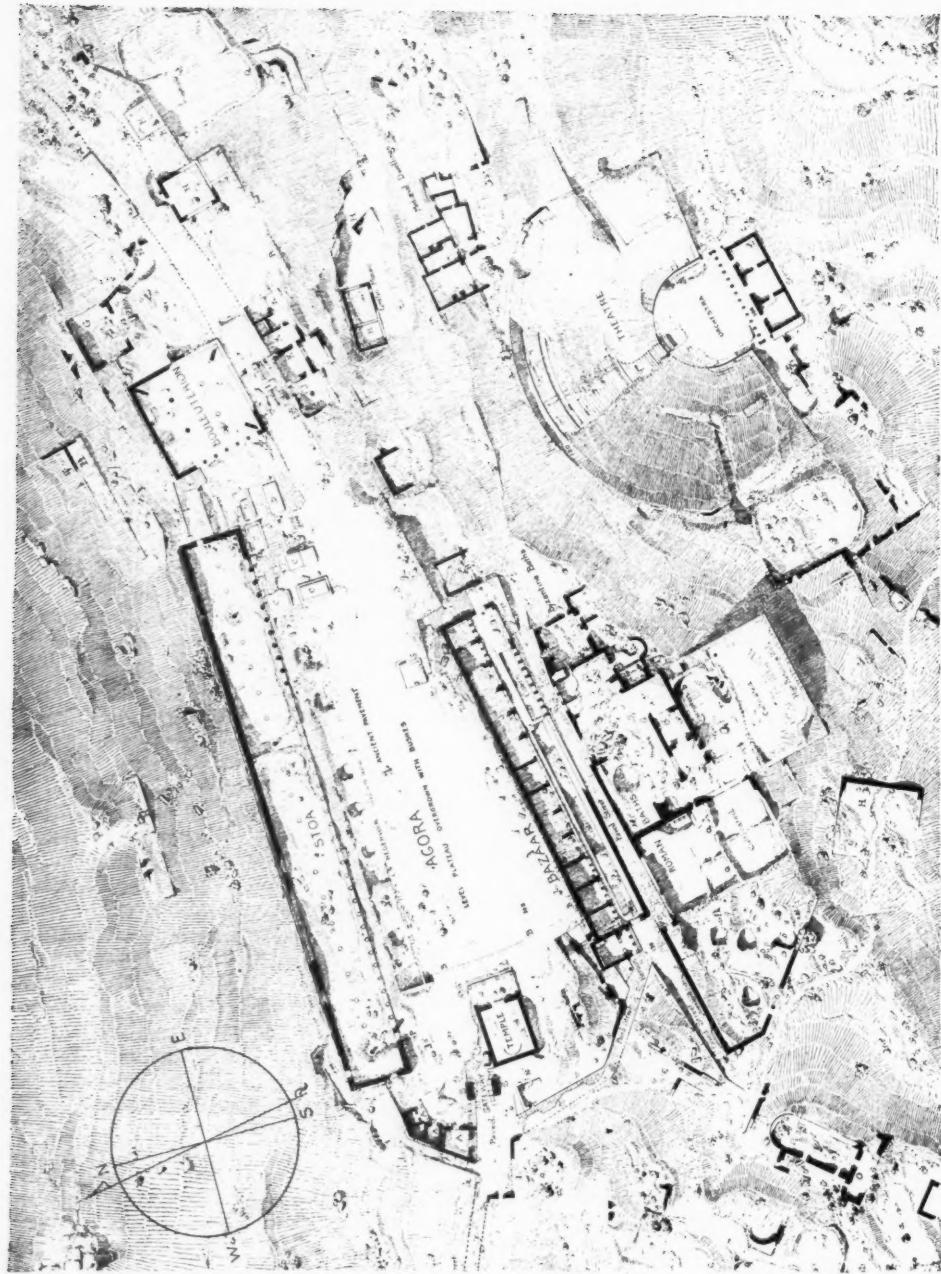
THE INVESTIGATIONS AT ASSOS

CONDUCTED BY THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

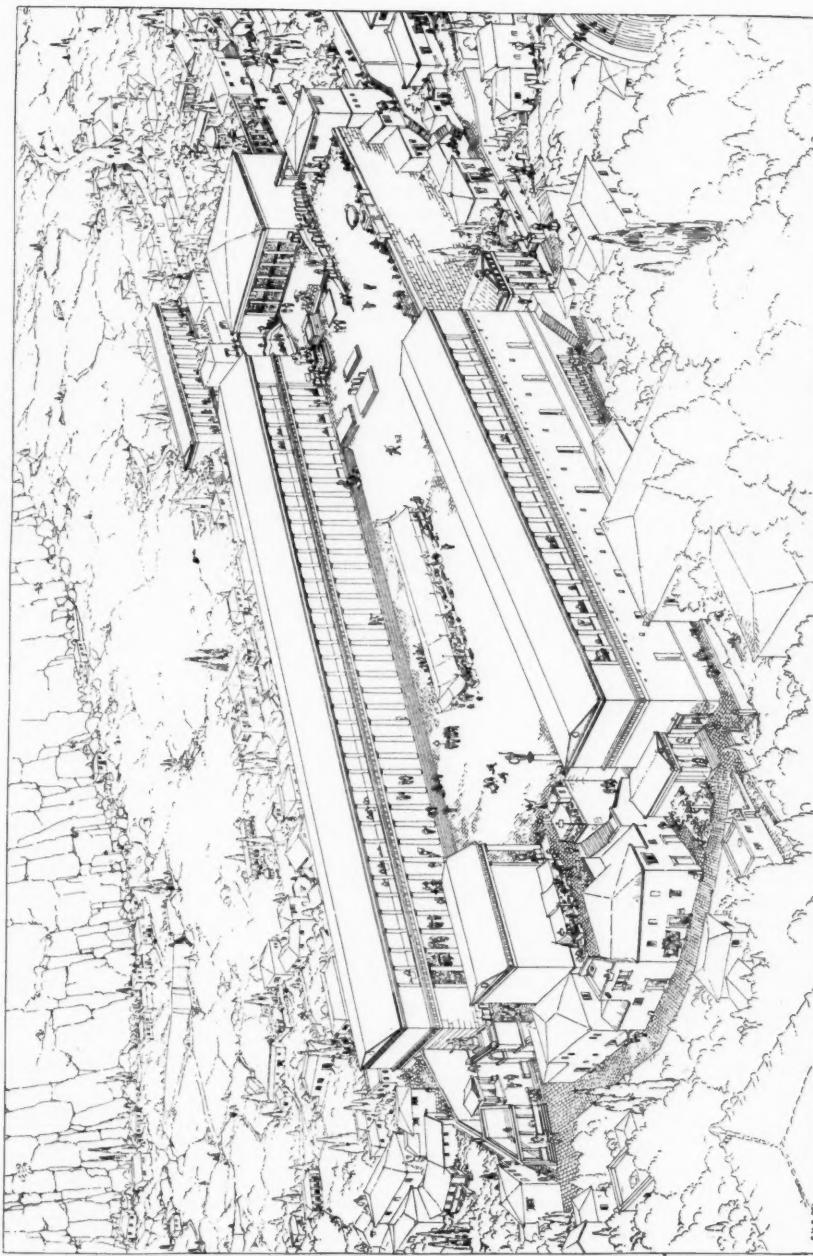
By HOWARD CROSBY BUTLER.

EVERYONE who is interested in Classical archaeology, everyone who cares about Greek architecture, and many others who have only a love of Art in general will hail with enthusiasm the long delayed appearance of the final parts of the publications of the *Investigations at Assos*. These investigations, which were the first of the kind undertaken by Americans in the field of Classical archaeology, were begun forty years ago under the auspices of the Archaeological Institute of America, as the result of the untiring energy and skill of the late Joseph Thatcher Clarke, and with the cordial cooperation at home of the late Professor Charles Eliot Norton. The first installments of these publications appeared twenty years after the excavations had been undertaken, and vicissitudes such as the absorption of the architect of the expedition in the business of his profession, lack of funds for publication, and a world war, have delayed the completion of the work until now. The earlier parts of the publications have been of great scientific value and interest; now we are to have a folio containing carefully measured map-plans of ancient Assos, restorations in perspective of parts of the city, scale-drawings of plans, elevations and details, and restorations of the principal monuments, together with a wealth of large reproductions of photographs of the ruins. Most of the plans and drawings of elevations, details and restorations are the work of Mr. Francis H. Bacon, in his peculiar and most beautiful style as a draftsman, a

style which is one of the most, if not the most, satisfactory that has ever been attempted for the rendering and interpretation of ancient Classical architecture. One is by his brother, Henry Bacon, the gifted architect of the Lincoln Memorial in Washington. No picture or word description could be more illuminating to the youthful or to the experienced student of Greek architecture and of Greek life than Mr. Bacon's Restoration of the Agora at Assos, a cut of which is presented herewith. No rendering of any sort, or in any medium, could better depict the delicate, artistic charm, and the logical constructional processes of the architecture of Greece than the accompanying pen-drawing of the Vaulted Tomb. These drawings give us not only a sense of the refined and dignified beauty of the monuments of Greek and Hellenistic architecture; but are proof in themselves of the accuracy and fidelity to truth with which they were executed. No detail, however minute, is lost in these restorations, and the large-scale drawings of various details will be of great value, not only to the architect, but to all students of Greek architectural ornament. The verbal descriptions which accompany the drawings are concise, clear and to the point. The inscriptions have been drawn and edited with great care. The coin types have been published by Mr. H. W. Bell with his usual pains and accuracy. The publications throughout are of such a high quality of scholarship, technical presentation, and artistic execution, that American archaeologists and



Plan of the Agora of Assos; with the long two-storied Stoa, or Portico, on the north, the Bouleterion, or Council Chamber, on the east, the Bazaar on the south, and a small temple facing the open space on the west. On the slopes below the Agora are the Theatre and clusters of Residences.



Restoration of the Agora of Assos, showing the long stoa set against the mountainside, and the back of the three-storied bazaar opposite to it. To the right of the stoa, the front of the council house is seen, and at the end of the bazaar, a section of the great terrace wall overlooking the theatre, a small bit of which is shown in the lower right-hand corner.



Western Transverse Wall, showing a high grade of stone-work, and a Gateway with a corbelled arch.

lovers of art may well be proud of them.

This work, so long in preparation, is at last completed and a short account of the book may interest our readers. The first part of the work was issued in 1902, but owing to various delays the final parts have only been completed this year. The expedition to Assos was sent out by the Archaeological Institute of America in 1881 and carried on excavations during 1881-1882 and 1883. The present work is intended to be a book of plates giving exact drawings of all the buildings investigated including the Temple, Gymnasium, Agora with the adjoining Stoa, Bouleuterion and Bazaar or Market building, the Fortification Walls and gateways and the interesting street of Tombs with its many Sarcophagi and Monuments; brief descriptions accompany the plates with exact drawings and measures of all

fragments. Assos was a provincial Greek city in the southern part of the Troad, built on terraces around a steep hill directly on the sea and facing the island of Lesbos. Along the narrow paved streets that ran around the sides of the Acropolis were the dwellings and public buildings placed in picturesque relation to each other, the whole enclosed by massive fortification walls. High above all was the Temple of Athena which formed here, like the Parthenon at Athens, a quiet sanctuary far removed from the bustle of the city below. Its pavement is nearly eight hundred feet above the sea level, and so steep is the ascent that from the edge of the cliff one can look into the holds of the small vessels clustered in the port below. The temple, a very early Doric building of the VI Century B. C. has long been of interest to archaeologists on account of the sculptured epistyle



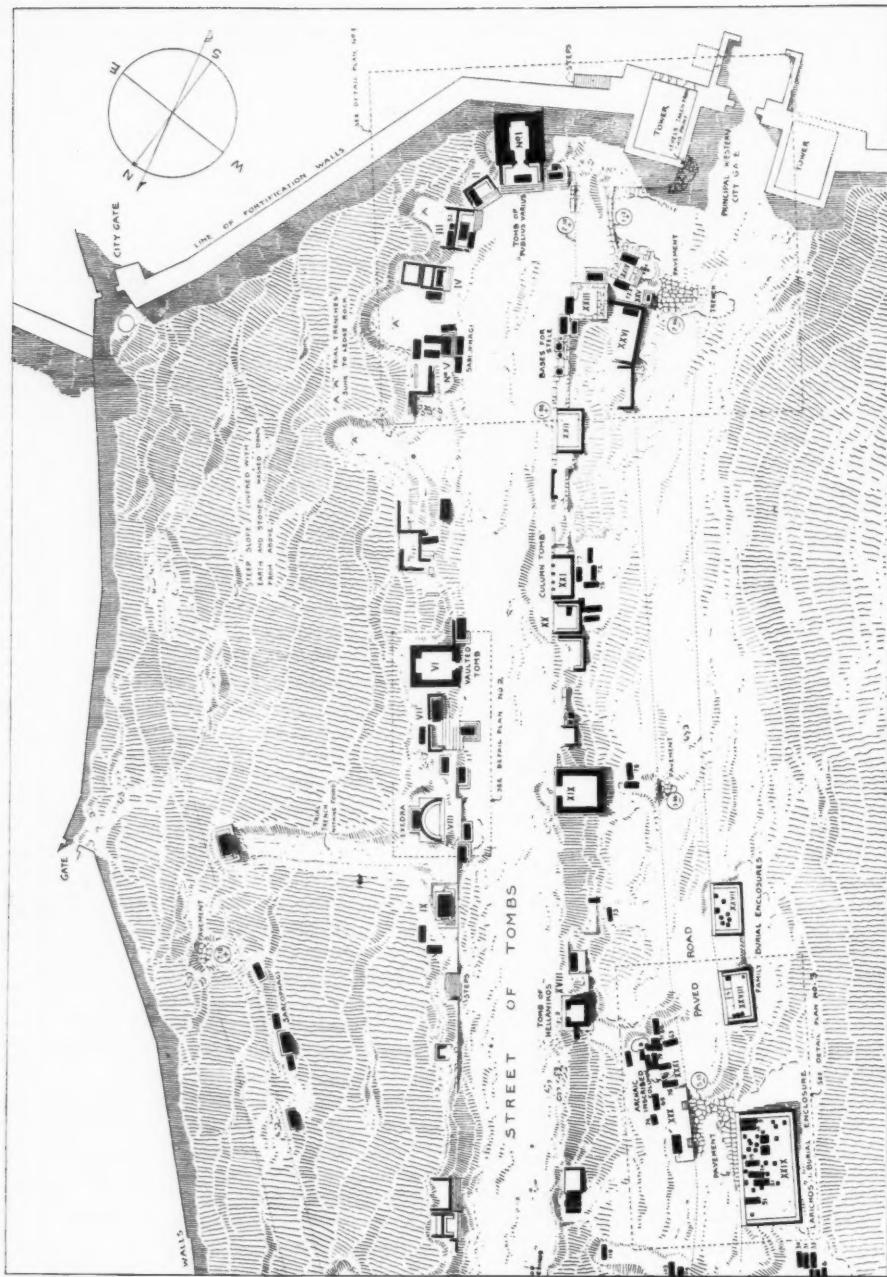
Large Ornamented Sarcophagus, No. XVI, raised upon a high Podium. Paved Street in foreground.

blocks which had been noticed by early travelers. In 1838 the French Government removed eleven of these blocks to Paris. Eleven more fragments were found by the American expedition. The plan of the temple was definitely established and enough fragments found to make drawings of the elevations possible. The Agora was on a terrace below the temple. An arched gateway formed the Western entrance, at the North was the Stoa, a long, open, two-storied portico, over three hundred feet long, with the Bouleuterion at the East. On the South was the Bazaar or Market building with a row of small rooms for shops on the lower floor; the second floor was probably for store-rooms; while the upper story formed an open portico entered from the Agora level. The Stoa formed a shelter from the rain and sun and, being in the public square, was a place of general resort for the merchants and business men of the city

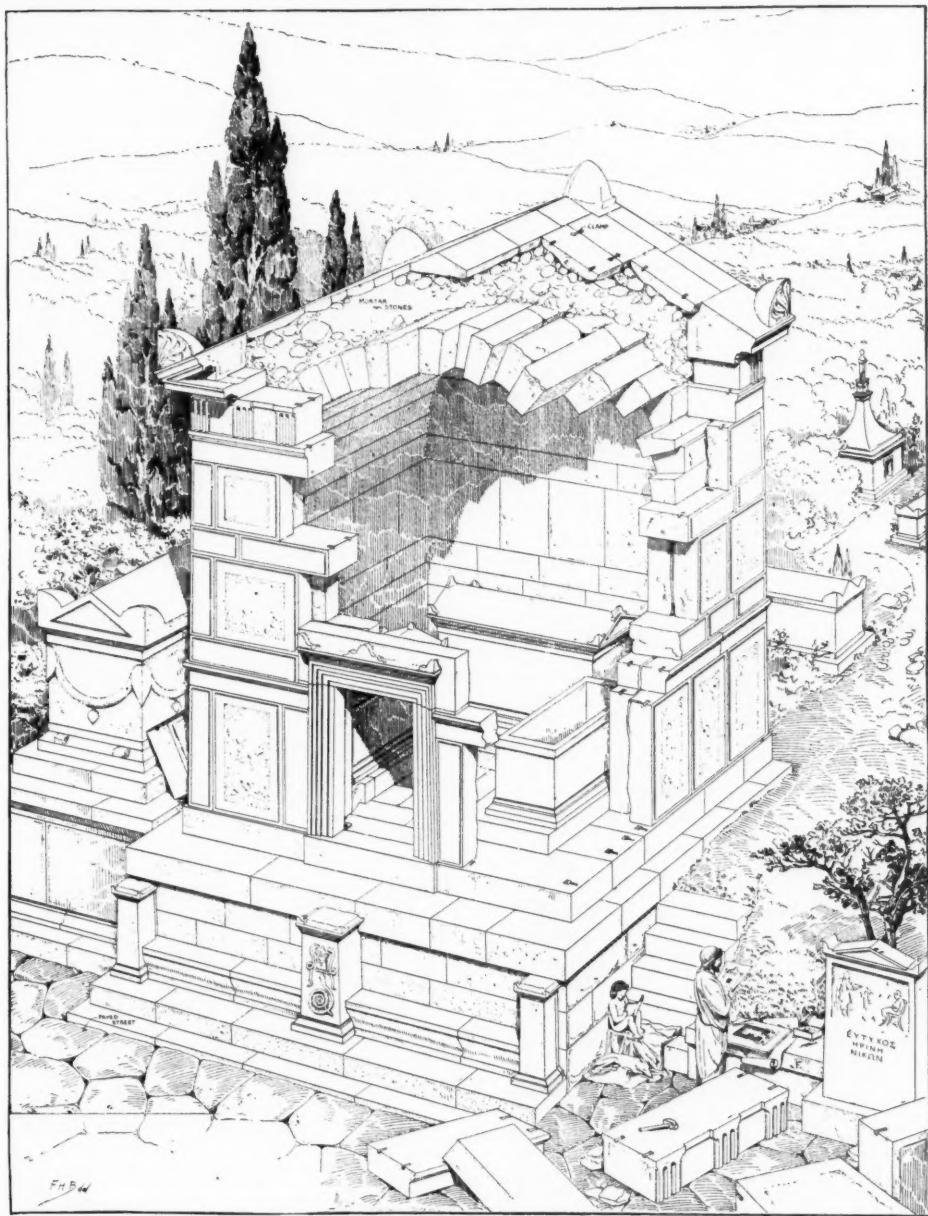
as well as for others. An interesting passage in Strabo illustrates this use of the Stoa in the life of the Greeks, and also the fact that all jokes are old. In speaking of Cyme, a city fifty miles south of Assos, he says:

"And another story is that they borrowed the money to build their Stoa, and, not paying up on the appointed day, were shut out from the building. But, when it rained, the money-lenders, for very shame, sent out the crier to bid them come under; and, as the crier made proclamation, 'Come under the Stoa,' the story got abroad that the Cymaeans did not know enough to go in when it rained, unless they were notified by the herald."

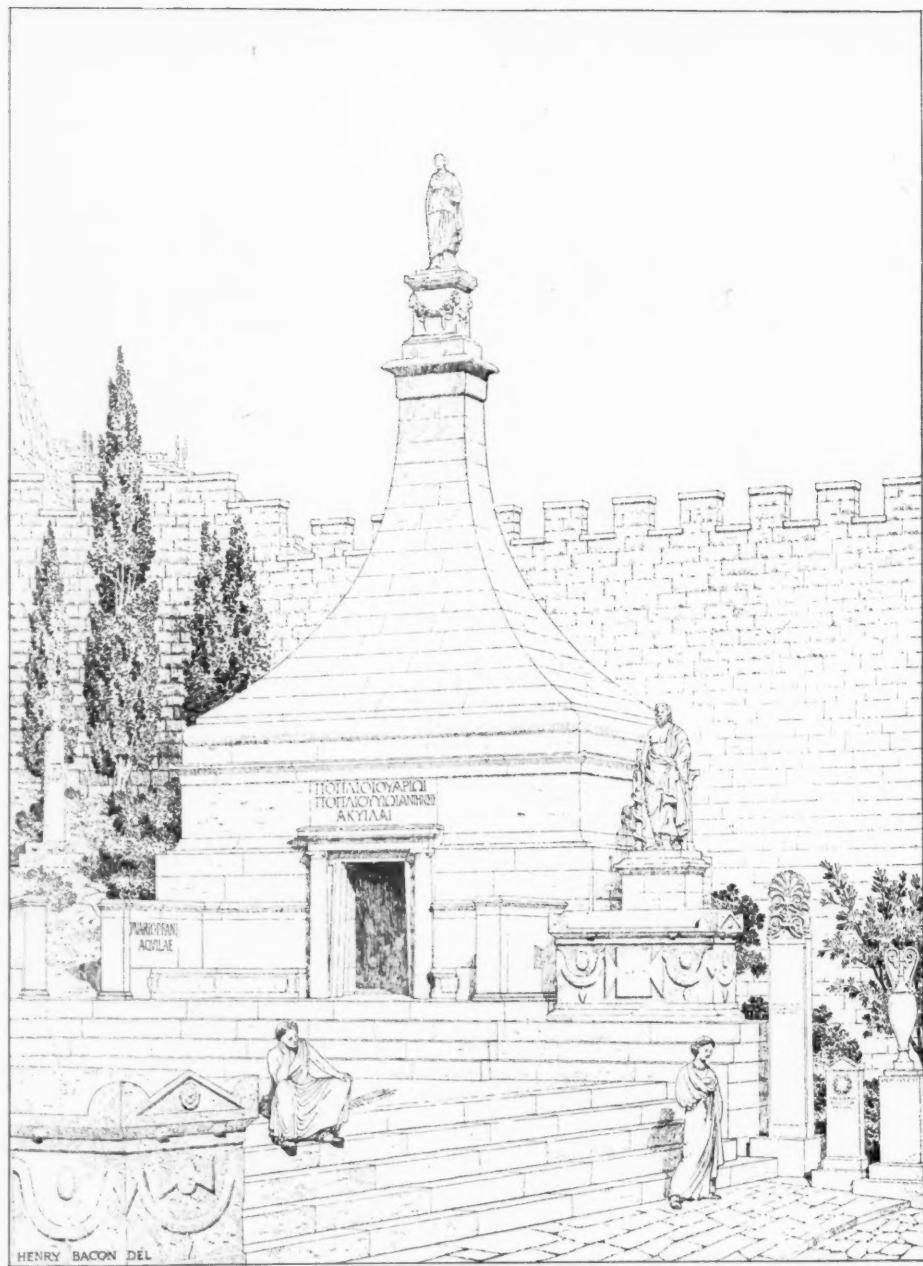
The principal Avenue of Tombs was evidently laid out with great care. A level unpaved terrace about 13 m. wide and 250 m. long extended from the city wall to the paved road leading to the upper gates. This avenue was



Plan of Beginning of Street of Tombs, with the Tomb of Publius Varius just outside the principal gate of the city, and facing down the long avenue which is flanked by monumental funeral buildings.



A Vaulted Tomb, partly restored, showing perfection of construction and high finish. On all sides Sarcophagi and Stelae are crowded together.



Tomb of Publius Varius, outside the western gate of the city, facing down the long Street of Tombs.

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Marble Pedestal from Tomb of Publius Varius.

lined with monuments on each side, the large Tomb of Publius Varius facing the center. Between the monuments were many buried sarcophagi. In several places were found small jars containing charred bones, the ground thus used through successive ages became full of graves and later comers had difficulty in finding places not already occupied. Every available space was filled and later sarcophagi were placed in the exedras and many tombs were reappropriated. It seemed to be against their scruples to remove any buried jar or sarcophagus, and in several instances buried sarcophagi were found around which walls had been built as a foundation for a later tomb. Altogether in different parts of the Necropolis were found over a hundred buried sarcophagi with the lids still on. These were simple stone coffins, large enough to contain a human body. Most of them had been opened in later times and other bodies placed inside. In some were the remains of five or six skeletons, one over another in as many layers.

Most of the larger monuments had seats or exedras in front and, owing to the proximity to the main gate, the place must have been one of general resort, as there is a beautiful view of the sea and of the island of Lesbos opposite. It is especially pleasant at sunset, for at this time the wind which generally blows steadily all day ceases, the laborers come in from the fields, the goat bells tinkle and the shepherds are heard calling to their flocks in the valley below.

A graphic picture of the neglected condition of a Greek Street of Tombs as early as 75 B. C. is given by Cicero in his *Tusculan Disputations*, Book V. He went to Sicily as Quaestor and when at Syracuse endeavored to find the



Capital from the very early Doric Temple of Athena at Assos.



Dog Inscription from Mytilene.

tomb of Archimedes, which no one remembered, and some even denied its existence. Cicero's account of its discovery is as follows:

"I searched out the tomb, shut in on all sides and enveloped in briars and brushwood; for I held in my hand some iambic verses which I had heard were carved on his monument, and which showed that it had at the top a sphere and a cylinder. When I had personally inspected that great throng of grave-monuments just outside of the Agrigentine gate of Syracuse, at last I noticed a small column, a little rising above the brushwood, on which were carved the figures of sphere and cylinder. Sending there a squad of men with axes and pruning knives, I soon had the place opened and cleared; then we went to the base of the shaft, and there was the epitaph, though the ends of the verses were almost half eaten off. Thus it was

seen that an illustrious Grecian city, formerly eminent in science, had forgotten the tomb of its one most learned citizen, and must learn its existence from a man of little and remote Arpinum."

One of the last illustrations in the book is that of a figure of a dog cut on a marble slab, above an inscription—a touching tribute of a Lesbian youth named Anaxeos to the memory of his dog Parthenope. The stone was found in Mytilene in 1880 and is now in the Museum at Constantinople. A free translation of the inscription is as follows.

"Parthénope his dog, with whom in life
It was his wont to play, Anaxeos here
Hath buried; for the pleasure that she gave
Bestowing this return. Affection, then,
Even in a dog, possesseth its reward,
Such as she hath who, ever in her life
Kind to her master, now receives this tomb.
See, then, thou make some friend, who in thy life
Will love thee well, and care for thee when dead."

Princeton University.

H. G. C. Jr.

THE BROADMOOR ART ACADEMY

By THEO MERRILL FISHER.

IN THE Broadmoor Art Academy at Colorado Springs the West boasts an art institution which in the brief span of a year has established itself as one of really national consequence. This is possibly a daring verdict to offer as the judgment of only a twelve-month's activity but consideration of the record herewith presented will, we are confident, bear it out.

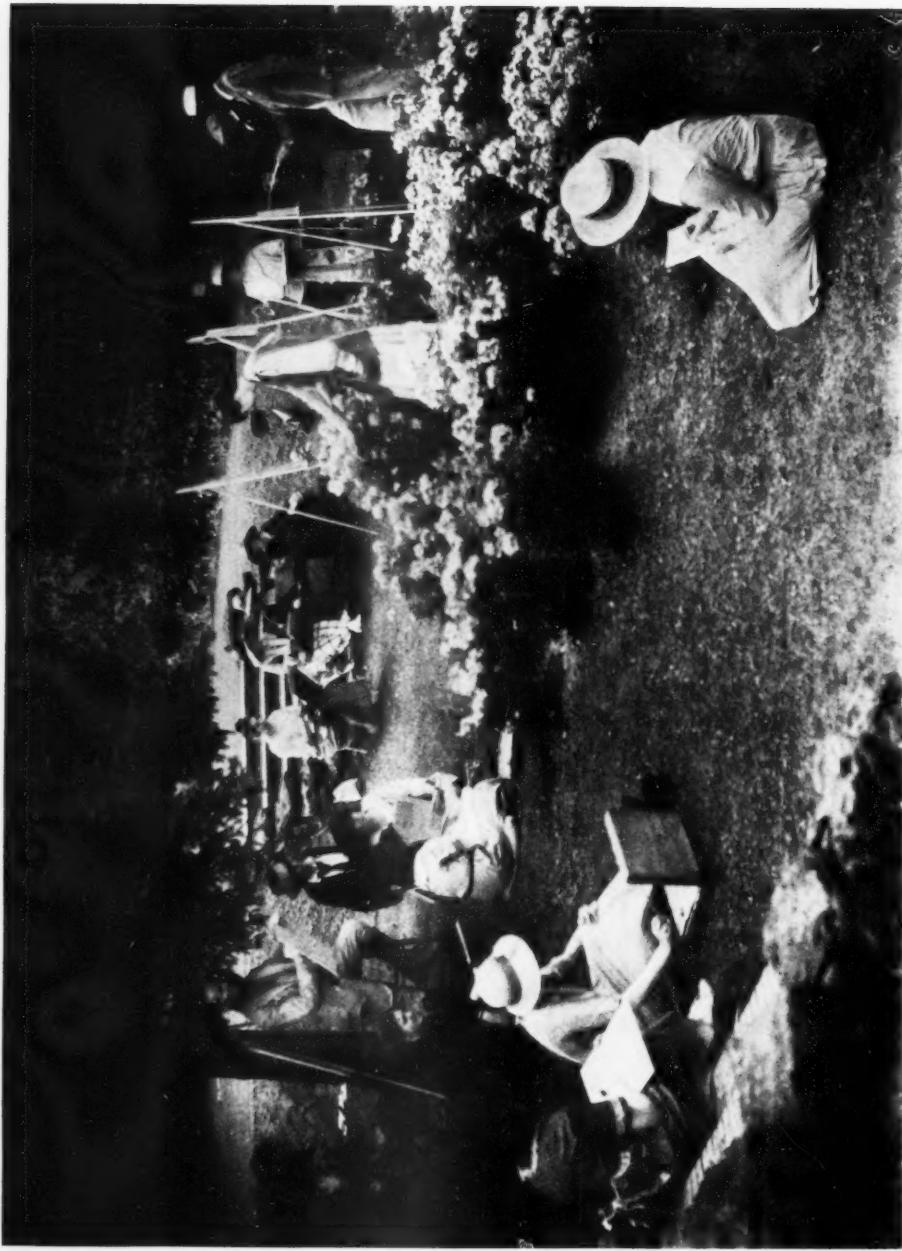
The organization of the Academy in the fall of 1919 was in reality the coming true of Mr. and Mrs. Spencer Penrose's long cherished dream of giving their attractive and spacious town house as the foundation for and the center of an art institution for the city where they resided. At the same time they provided the nucleus of a five year maintenance and development fund which will insure financial needs. The name "Broadmoor," it might be noted, is that of the delightful residential suburb where these donors now have their home.

In true western spirit the organizers of the Academy decided against the usual policy of small beginnings and half hearted programs, concluding that the fate of this altruistic venture—be it happy or dismal—were determinable quickly and surely if boldness in attempting the realization of their purposes was their guiding principle. Although the central idea is to make the Academy in every possible way a community center for all the arts—really an "Akademeia" in the original Greek sense, as we shall presently see—the focal point of its interests is found in the field of the fine arts and particularly in what it offers as a school of art. The significance of the institution from the

standpoint of the country at large is found too in this connection. The amazing response which immediately followed its initial announcement last spring, is largely accounted for, it appears, in the attractiveness which art students in all sections found in the summer art school program. The combination of instruction of unsurpassable quality in an environment of rare climatic and scenic charm was the magnet wisely calculated to draw, and draw it did more powerfully than fondest anticipations had deemed possible. John F. Carlson, one of America's most eminent painters and long known as one of the country's foremost teachers, especially through his work at Woodstock, New York, was presented as the instructor in landscape painting and for study of the figure and portrait painting, Robert Reid, member of the National Academy and Society of Ten American Painters, who besides holding a very high place as a portraitist and mural decorator also has been distinguished as a teacher.

The summer school opened June 1920 for a three months' term. Before its conclusion eighty were attending its adult classes with an additional fifteen to twenty youngsters enrolled for instruction under Alice Craig, a pupil of William Chase, Robert Henri and Robert Reid.

The Great West is just coming into its own as a field for the landscapist, needing but acquaintance to become established, as it is now doing, as one of charms peculiar to itself; a land of infinitely varied aspects, color and atmosphere. The hope of making the Broadmoor Academy of vastly more



Photograph by Laura Gilpin (c) 1920

Broadmoor Art Academy Portrait Class. Robert Reid, N. A. Instructor.



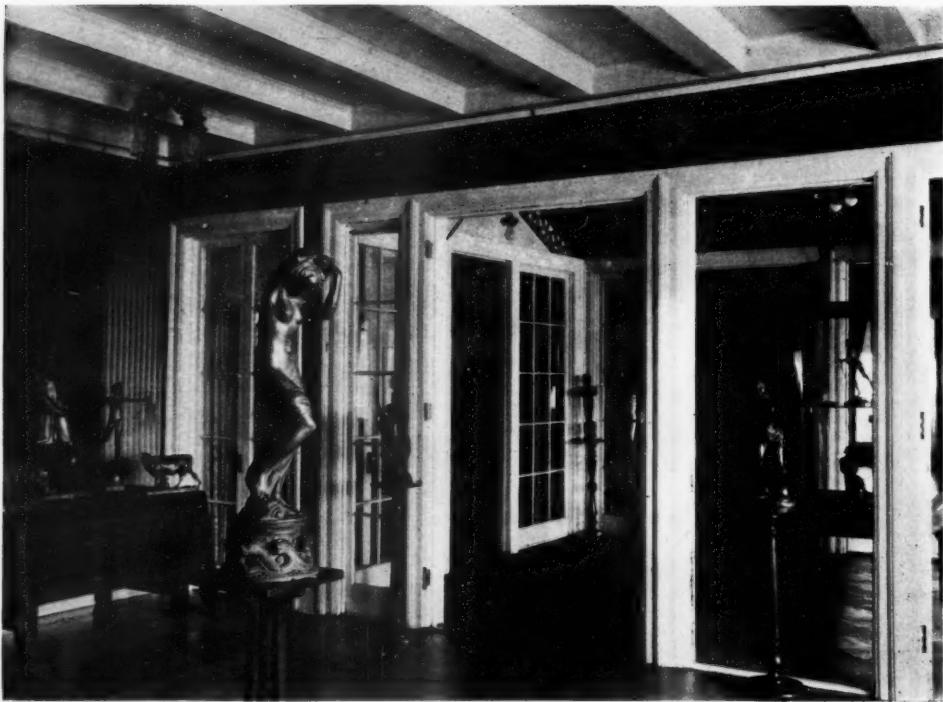
Photograph of H. L. Standley, Colorado Springs

Broadmoor Art Academy, from Monument Valley Park.

than local consequence, aside from the place that first class instruction alone would give it, is found then in what we may term its strategic position. Colorado Springs as it happens, is in the exact railroad center of the United States, being by fast train service just forty-eight hours from both coasts and the Canadian and Mexican borders. More important than convenience of access though, is its pictorial resources, for situated as it is, where the Great Plains in their westward rise abruptly terminate in the tremendous upthrust of the Front Range Rockies, the art student, novice or adept, here has the choice of and ready access to these two fields of work widely different in character, and each in its way offering him a superb challenge and inspiration.

The Academy itself is most attractively situated, just off of one of the town's principal residential thoroughfares, its grounds whch cover half of a city block and its frontage on the rim of Monument Valley Park across whose meadows and tiny lakes it looks to the far-flung panorama of Pikes Peak and many lesser summits, give it seclusion and rare setting.

To the new uses the dwelling and other buildings were readily adapted. What was formerly the green houses having been metamorphosed into studios for the two principal instructors, lecture and class rooms and a small exhibition gallery. The second and third floors of the residence and the loft of the garage are now living apartments and studios for local and visiting



Photograph of Theo M. Fisher

Broadmoor Art Academy, Colorado Springs Galleries, Art Society Exhibitions of Gorham Bronzes and display.

artists. The salon, conservatory and dining room that were, have been thrown together to make a large assembly room,—the setting for many delightful affairs, including the meetings of the several organizations which, through its purpose to serve as a center for so many as possible of the community's artistic groups, the Academy affiliated with. Among others The American Music Society and the Musical Club, to name the two most important of musical interests, and the Drama League, now enjoy this hospitality, the latter on occasion of its performances, with curtains and portmanteau stage, converting the room into a little theatre that comfortably seats two hundred. It is used also as a

studio for Mrs. Grace Milone's classes in interpretative, classical and other dancing.

Miss Laura Gilpin, a graduate of the Clarence White School of pictorial photography of New York City, one of whose pictures we are privileged to reproduce herewith, has her work rooms in the building.

The summer session is of course at the outset the chief feature of the art school phase of the Academy's activities, at least in point of popularity. Teaching during the winter was, however, continued by Mr. Reid and Miss Craig and new courses in design, interior decoration and various crafts were offered under Miss Helen Finch, a graduate of the Chicago Art Institute.

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As it is the intention of the directors to have an art exhibition of some kind on display at all times, the past year has seen in its gallery one interesting collection after another and all available for visitors' enjoyment without admission charge.

These have included decorative designs by Leon Bakst; monotypes by John Anson James; two of old masters—one group a small but choice assemblage from local, private homes and another from the Ehrich Galleries of New York—pastels and oil paintings by William P. Henderson; examples of Henry Golden Dearth's work; bronzes by noted American sculptors, through the courtesy of the Gorham Galleries; during the summer a showing of Mr. Carlson's landscapes including a number of his first depictions of far western themes which, although the artist named them but experimental sketches were so appealing as to make one impatient of the time when he will offer more ambitious work from this vicinity. More recently art lovers were favored with the chance of seeing Mr. Reid's studies of the mountains and plains near Colorado Springs, with a group of his "moonlight motives" in the Garden of the Gods, confirming the impression that in taking up permanent residence in Colorado as he has done, the far west has gained a great addition to its artistic assets and art the enrichment that has come from such attractive canvasses, representing a new and radically different phase of his interests.

For many years the Colorado Springs Art Society served its community unselfishly and effectively, bringing to the city art collections of the highest rank, most of which are rarely shown this far from eastern art centers, and too always offering them without admission fee. With the inauguration of the

Broadmoor Academy the Society felt than in the interest of the objects it had at heart and because of greater achievement possible through the newer organization, it were wise to give place to it. In reality the two have been amalgamated, the executive committee of the former becoming the latter's exhibition committee and its members the active or artist members of the Academy.

One of the most valuable and interesting of collateral activities is the free musical study available for young people. Edwin A. Dietrich directs a junior symphony orchestra which attracts forty or more every Saturday morning during the school year and Mrs. H. Howard Brown's instruction in musical appreciation and choral singing draws at least an equal number.

The Academy has recently been given what promises to be an important impetus and enlargement of scope through the arrangement whereby it has been made one of the centers for the artistic, vocational training of former service men. This has necessitated the organization of a distinct department of industrial arts, comprehending the courses formerly in Miss Finch's charge, other craft instruction, particularly in pottery together with commercial illustration and photography. C. P. da Costa Andrade, formerly of Philadelphia, has been made director of this new division with Lloyd Moylan and Wilfred Stedman his immediate assistants and Miss Gilpin in charge of photographic instruction.

An initial assignment of twenty men was made by the Government in April and it is anticipated that before fall the number will have increased to fifty or more. Because of the unusually favorable climatic conditions, men desiring industrial art training will be sent here not only from the states of the Rocky

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Mountain "division" but as well from all sections of the country.

The second year of the Academy's active history began June 15th with the return of Mr. Carlson from the east for the opening of the summer school. He will remain for a year and continue his classes through the school's winter term.

The enrollment for the summer school at this writing is so greatly ahead of that of the same time a year ago it is anticipated an assistant will

be imperative for the work afield. Mr. Reid will of course continue his classes as in time past.

For an insignia the Academy has adapted an antique seal which was once probably used by some ecclesiastical organization in Old Mexico; the device showing an angel with torch and globe, in this latter connection appropriately signifying Art's supernal meaning to the world.

Colorado Springs, Colo.



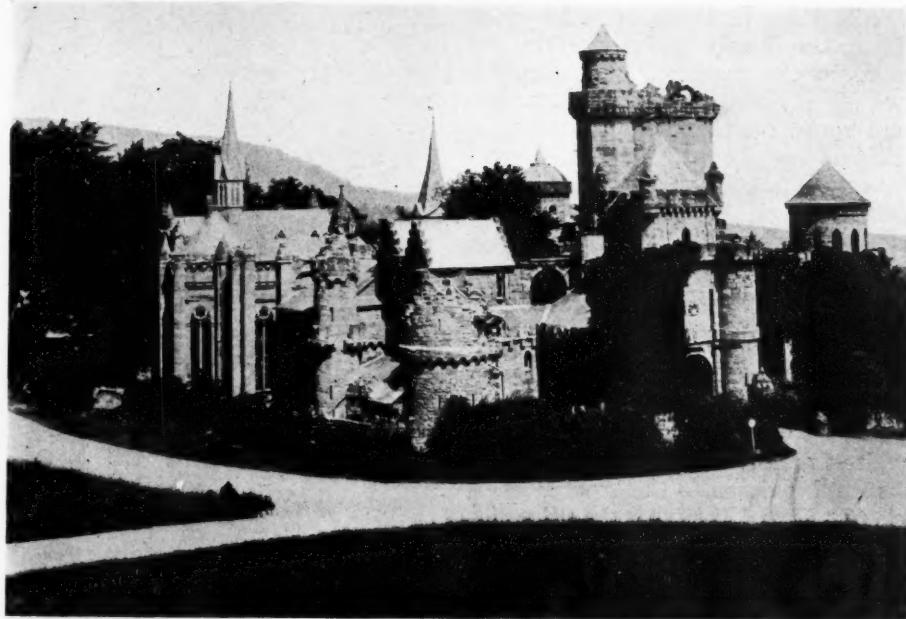
The Czar's Summer Palace at Warsaw.

THE CZAR'S SUMMER PALACE IN WARSAW.

*The great white palace waits in vain
The host who ne'er will come again
To Varsovie;
To Varsovie, To Varsovie,
The great white Czar
Journeys afar
And sleeps no more in Varsovie.*

*Warsaw (Varsovie), Poland.
May 14, 1921.*

JOHN FINLEY.



The Löwenburg: the small castle built by Jerome Bonaparte in the grounds of the Castle Wilhelmshöhe, at Cassel, Germany.

THE MARBLE BATH OF JEROME NAPOLEON

By MARY MENDENHALL PERKINS.

THE youngest brother of the great Napoleon I, can truly be said to have had an exceptional career, from almost the very beginning to the end of his life.

Whenever his name is mentioned we naturally recall his famous—or shall I say infamous?—American romance, the result of which reflects but little credit on either Jerome or his illustrious brother.

After Napoleon I, who was greatly displeased with his brother's marriage to Miss Elizabeth Patterson, had passed a decree annulling the marriage, Jerome returned to France in submission to his brother's wishes. He was rewarded

with a high command in the navy, later being made a brigadier-general in the army. But the highest honor remained to be bestowed upon him by his royal benefactor, Napoleon I, when he was handed the crown of the Kingdom of Westphalia in Germany.

With the crown went the hand of the daughter of Frederick, King of Württemberg. There is but little doubt that he left his heart in America, in the keeping of the beautiful Miss Patterson of Baltimore, as he is said to have led a rather reckless, dissolute life ever after his return to France. It is certain that he cared little for the happiness of his German wife.

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While King of Westphalia he made Cassel, the lovely old town on the Fulda, in the province of Hesse, his place of residence. He built a fine opera-house on the Friedrichsplatz, a small but very beautiful castle, perfect in every detail, in the grounds of the great castle of Wilhelmshöhe, where he spent much of his time. This later became famous as the prison, for seven months, of the ill-starred Napoleon III, after the débâcle of Sedan.

But what clings closest to the name and fame of Jerome Bonaparte in the Cassel of today is his Marble Bath. This was a wonderful creation, wholly of white Carrara marble, with a flight of steps leading down to the great sunken pool. In Cassel they say that the dissipated Jerome used to have this filled with wine in which he bathed to restore his depleted energies. Report says further that he afterward gave the wine to his valet, who bottled and sold it for his own profit. The walls were covered with fine bas-reliefs of mythological subjects suggested by the Metamorphoses of Ovid, and wrought out by the French sculptor Monnot, all in Carrara marble. There were ten of these large allegorical groups done in bas-relief. The accompanying illustration of one of these will serve to give an idea of their artistic value. It represents Daphne, the daughter of the river-god Peneus, and with the other one he struck Apollo through the heart. At once Apollo was seized with love for Daphne, but she abhorred the idea of loving him. Her delight was in woodland sports and in the spoils of the chase. Apollo saw the charming disorder of her hair; he saw her eyes as bright as stars; he saw her lovely lips; he longed for Daphne. He followed her, but she fled. She heeded not his entreaties, but ran as swiftly as the wind. He called to her that it was for love that he followed her, but still she would not listen. Even as she ran she charmed him. The wind caught her hair and unbound it so that it fell in streams behind her. At last her strength began to fail; ready to sink,



One of the bas-reliefs in Carrara marble on the wall of Jerome Bonaparte's Marble Bath at Cassel, Germany.

the nymph Daphne, the daughter of the river-god Peneus, and with the other one he struck Apollo through the heart. At once Apollo was seized with love for Daphne, but she abhorred the idea of loving him. Her delight was in woodland sports and in the spoils of the chase. Apollo saw the charming disorder of her hair; he saw her eyes as bright as stars; he saw her lovely lips; he longed for Daphne. He followed her, but she fled. She heeded not his entreaties, but ran as swiftly as the wind. He called to her that it was for love that he followed her, but still she would not listen. Even as she ran she charmed him. The wind caught her hair and unbound it so that it fell in streams behind her. At last her strength began to fail; ready to sink,

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and with Apollo's breath upon her, she called out to her father: "Help me, Peneus! Open the earth to enclose me, or *change my form*, which has brought me into this danger!" Immediately a stiffness came upon her limbs, and gradually she took on the appearance of a laurel tree. Apollo embraced the branches; they shrank from his lips. Kissing the wood, he said: "Since thou canst not be my wife, thou shalt be my tree. I will wear thee for my crown. I will decorate with thee my harp and my quiver. When the Roman conquerors conduct the triumphal pomp to the Capitol thou shalt be woven into wreaths for their brows. And as eternal youth is mine, thou shalt be always green, and thy leaf know no decay." The laurel tree

bowed its head in grateful acknowledgment.

The sculptor shows us Daphne at the moment Apollo has overtaken her. Peneus, the river-god, is seated on the bank. The metamorphosis is taking place slowly in the foreground, the nymph's lower limbs becoming encased in bark, her long lovely fingers transforming into leaf-covered twigs, while in the distance stands the laurel tree which represents her completed change of form.

Jerome Bonaparte and his whole dynasty have long since passed away, but the lovely Marble Bath, with its charming allegories in snowy stone, remains to tell us of the glories of his fitful reign.

Los Angeles, California.

MORRIS JASTROW, JR.

Morris Jastrow, Jr., of the University of Pennsylvania, one of the Board of Editors of ART AND ARCHAEOLOGY, died in Philadelphia, June 22, 1921. Of Professor Jastrow's academic career and important contributions in the fields of scholarship and letters, other periodicals have spoken at length. To his breadth of vision, his devotion to the humanities, his wide sympathies, his helpful cooperation as an editorial colleague, we wish to give brief testimony. Probably no scholar of the present day in America was more familiar with the entire field of Oriental culture than Morris Jastrow. These gifts, combined with greatness of soul and charm of personality, made him most helpful in his relations with ART AND ARCHAEOLOGY and other activities of the Archaeological Institute, and won for him the abiding affection of those who came in contact with him.



An unusual stone figure from Copan, recently exhibited in the Burlington Fine Arts Club; from the collection of Mr. L. C. G. Clarke.
Height $12\frac{3}{4}$ inches.

CURRENT NOTES AND COMMENTS

An Exhibition of American Art Objects.

The Burlington Fine Arts Club of London has recently held an exhibition of objects of indigenous American art. The pieces on view were selected from the collections of forty-one private individuals and from the museums at Oxford, Cambridge, Liverpool, and Warrington. An elaborate catalogue, containing a useful summary of the archaeology of Middle America and western South America by Mr. T. A. Joyce, has already been published, and an illustrated edition is contemplated in the near future.

Of special importance were the Maya and Peruvian exhibits. The former included objects from the remarkable collection of Mr. C. L. Fenton, who for many years was British consul in Guatemala, and also Mayan ceramics collected by Dr. Gann and now in the Liverpool Museum. This institution also loaned the Mexican Manuscript known as the Codex Fyervary-Mayer. The Peruvian exhibit, which contained many fine specimens of Nasca ware, was based largely on the collections of Mr. J. Guthrie Reid and Mr. L. C. G. Clarke.

The American visitor was impressed not only by the importance of the specimens shown but also by the fact that the greater part of these objects were in private hands. That the Burlington Fine Arts Club should undertake such a show may be regarded as mute testimony to the growing appreciation of the artistic value of American antiquities among lovers of the beautiful.

Incorporation of "American Schools of Oriental Research."

The American School of Oriental Research in Jerusalem, which was founded in 1900, has followed the example of the sister Schools affiliated with the Archaeological Institute by securing legal incorporation. This was effected on June 14 under the laws of the District of Columbia under the name of the "American Schools of Oriental Research." This broad title was adopted so that the institution may plant schools in other regions of the Near Orient than Palestine, and with special thought of the proposed school in Bagdad, plans for which are in active progress. The new corporation will definitely continue its long established work and also its former relations of closest affiliation with the Institute. The first meeting of the new Board of Trustees was held in New York, June 17, and organization was effected. The Trustees, numbering fifteen, are as follows:

James A. Montgomery, University of Pennsylvania, and Philadelphia Divinity School, President; James C. Egbert, Columbia University, *ex-officio* member as President of the Institute, Vice-President; George A. Barton, Bryn Mawr College, and Philadelphia Divinity School, Secretary and Treasurer; Wilfred H. Schoff, Commercial Museum, Philadelphia, representative of the American Oriental Society, Associate Treasurer; Cyrus Adler, President of Dropsie College; Benjamin W. Bacon, Yale University; Howard Crosby Butler, Princeton University; Albert T. Clay, Yale University; A. V. Williams Jackson, Columbia University; Morris Jastrow, Jr.,^{*} University of Pennsylvania; Warren J. Moulton, Bangor Theological Seminary, representing the Society of Biblical Literature and Exegesis; Edward T. Newell, of the American Numismatic Society, New York; Dr. James B. Nies, of New York, President of the American Oriental Society; James H. Ropes, Harvard University; Charles C. Torrey, Yale University. Dr. W. F. Albright who has been serving as Acting Director of the School was appointed Director for the coming year. With him will be associated next year Prof. Wm. J. Hinke, Auburn Theological Seminary, as Annual Professor, and W. E. Staples, of Toronto University, as Thayer Fellow.

Addition to the Whistler Collection in the Library of Congress.

Mr. and Mrs. Joseph Pennell, have recently obtained all of the Whistler papers in the suit of Whistler vs. Ruskin, and deposited them in their Whistler Collection in the Library of Congress. Extracts and facsimiles will be published in *The Whistler Journal*, which the J. B. Lippincott Company will issue in the autumn. *The Whistler Journal* will also contain photographs of the proposed memorial by Rodin to Whistler.

^{*}Died June 22, 1921.

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National Gallery of Art Commission Formed.

The board of regents of the Smithsonian Institution at a special meeting held May 27 created the National Gallery of Art Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The National Gallery of Art, administered by the Smithsonian Institution, is the legal repository of all art works belonging to the United States not legally assigned to other departments of the Government. The collections already acquired by the Gallery have a value of about seven million dollars and with reasonable encouragement the development of Washington as a great art center is assured. The work of the Commission should meet with earnest support on every hand.

The Commission as constituted by the Smithsonian Regents consists of five public men interested in fine arts, five experts, five artists, and the Secretary of the Smithsonian Institution, who will be *ex-officio* a member of the Commission. The five public men interested in the arts named are W. K. Bixby of St. Louis, Joseph H. Gest of Cincinnati, Charles Moore of Detroit, James Parmelee of Cleveland, and Herbert L. Pratt of New York; the five experts are John E. Lodge of Boston, Frank Jewett Mather, Jr., of Princeton, Charles A. Platt of New York, Edward Willis Redfield of Center Bridge, Pa., and Denman W. Ross of Cambridge; the artists named for the Commission are Herbert Adams of New York, Edwin H. Blashfield of New York, Daniel Chester French of New York, William H. Holmes of Washington, Director of the National Gallery, and Gari Melchers of Falmouth, Va.; and the Secretary of the Smithsonian Institution, Charles D. Walcott.

At the meeting of the Commission on June 8, special committees were appointed to take up various phases of art, as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural painting, and the portrait gallery. The chairmen of these committees will be *ex-officio* members of the Advisory Committee.

The Commission will at once proceed with its work of developing and increasing the usefulness of the National Gallery of Art, and one of the very important matters which will receive attention is the provision of a suitable building to house the valuable art works already in the custody of the Nation, and to provide for the future expansion of the collections. The Gallery is at present inadequately installed on the first floor of the Natural History Building of the National Museum.

The National Gallery of Art is an institution in which every American citizen should take interest and pride. Its proper development and utilization will insure America's standing among nations in the field of art.

Discovery of a New Prehistoric Site in Greece at Zygouries.

Last autumn the members of the American School in Athens, on one of their trips, were lunching on a hill which interested Mr. Blegen as a prehistoric site, when two of the members discovered that they were sitting on a small prehistoric marble idol such as have been found in the islands but never before on the mainland. An examination of the site disclosed Helladic potsherds and remains of early walls. So it was decided to excavate, especially as there was a village near, and the excavators could live in a villa put at their disposal by the monks who owned it. Work began in April and continued to the end of May under the direction of Mr. Blegen assisted by Mr. Wace, director of the British School in Athens, Dr. Harland, Mr. Holland and Mr. Young, the son of Professor Young of Columbia University. This natural mound is called Zygouries from a bush named Zygouria which grows on it in places. It is about 125 metres by 50 metres, and is on an average eight to ten metres above the surrounding plain, a short distance from the modern village of Hagios Basilos (St. Basil) about 10 miles north of Mycenae, near the ancient site of Cleonae, a mound to which Baedeker probably refers, but which curiously has been neglected hitherto by archaeological explorers. The excavations have brought to light an early Helladic settlement, (about 2500 B. C. or earlier) clearly labelled by the pottery, where in some cases the early Helladic house walls appeared less than half a meter below the surface and had never been built upon in later times. There was also a Middle Helladic settlement and a late

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Helladic town, which as at Tiryns and Mycenae, was below the mound to the east. Here are many Mycenaean house-walls which had been revealed by a stream which had cut through the soil that had been washed down from Mt. Fretos. From the period of Late Helladic III (about 1100 B. C.) the site was uninhabited till Mediaeval times, from which time dates also a so-called Venetian castle with Mediaeval towers and walls on a crag above St. Basil. The most interesting discovery was a two-roomed pottery shop on the east slope of the mound, loaded with Late Helladic III cylices, jugs, saucers, cooking-pots shaped like craters, and pithoi which have never been used. Some 11 entire cooking-pots, 12 jars, 30 cups, and 20 painted cylices were found and fragments of more than 250 cooking vessels. There are good examples of Early, Middle and Late Helladic wares and many new shapes, and our knowledge of Early Helladic vases has been greatly increased. Many houses of this early period were unearthed and several Middle Helladic graves, two of which were infant burials. Another, enclosed in an irregular ring of stones was almost complete with the corpse in the bent up contracted position. In the grave were found beads, bronze circles and spirals of wire about the head of the corpse, two Middle-Helladic matt-painted vases, a whorl, and a bone pin. Some Mediaeval graves with their skeletons were also opened. This site of Zygouries ought to be uncovered entirely so that it would serve as an example of an early Helladic site, as Tiryns does for a late Helladic or Mycenaean site.

D. M. R.

Investigations at Assos.

The first American excavations on Greek soil were made by a little expedition sent out in 1881. They were conducted by Joseph T. Clarke, Francis Bacon, and Robert Koldewey, but a great number of men who have since made their mark in American scholarship had connection of longer or briefer duration with the site. The excavations were conducted with a care and skill that makes them even after the lapse of many years the admiration of archaeologists.

The work and the publication will always be associated with the memory of Charles Eliot Norton. The founding of the Archaeological Institute of America and of the American School at Athens, as well as our first excavation on Greek soil were all made possible by him; his foresight, his zeal, the great influence he possessed through his large body of friends, were forces of invaluable strength. He was ably seconded by John Williams White. The two of them would take an honest pride in the appearance of the long delayed book on Assos. They both knew of the many obstacles to its publication, and they would be the first to congratulate Francis Bacon on the splendid and patient work he has done. To carry on the occupations of a busy life, and in hours which most men would devote to pleasure and relaxation to decipher notes taken by others many years ago, to edit a great book which he never dreamed would be his task, to find the time to make repeated visits to Assos in order to solve puzzling questions, confirm new theories, and to verify or correct old ones—these Bacon has done. And he has created a book of beauty such as those who have seen it and have a right to an opinion pronounce a work of art. His modesty everywhere conceals his own part, but archaeologists, architects, scholars, and lovers of beauty are under deep debt to him. He has been prodigal of his own time, money, and ability.

There are many others to whom the great publication owes a debt of gratitude, for advice, for encouragement, and for work contributed, as well as for financial aid. I want to thank those many friends of scholarship who have already subscribed for the book and paid their score in whole or in part these many years, and waited patiently all the time. They have a slight reward in the fact that while their cost was but twenty-five dollars, it is necessary to charge forty dollars to the subscribers for the few remaining copies. They will doubtless receive still further reward from the value which bibliophiles will shortly be putting on this unique example of archaeological research.

I must add the gratitude which his friends Norton and White felt towards James Loeb for his financial support of the undertaking, in which he has been equalled by Francis Bacon.

For the two remaining members of the committee I take a smiling farewell of a task that has covered many years, brought a great deal of work, some reproaches, a large amount of bantering, a lot of solid pleasure and many friends.

WILLIAM FENWICK HARRIS.

Cambridge, Massachusetts, July 1921.

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The Aztec Studio, San Francisco.

On one of the busiest streets in San Francisco, lined with stately buildings and filled with the rush and noise of commercial life, stands the Aztec Studio. The name alone recalls visions of races and cities whose origin is lost in the night of time and to the searcher after the artistic, the curious or exotic, this studio will prove a mine of interest.

Entering and ascending the stairs we find that we are indeed in a new realm of ideals and projects far removed from the busy world outside. The walls of the hall are covered with strange and mysterious decorations which hold the gazer's attention with the strength and beauty of the design. These are copies of the famous tablets of Palenque, that mysterious city which was old before the discovery of America. They are one of the finest achievements of primitive American Art, in which the strength and beauty of their work is well illustrated. These wonderful colored drawings of priestly figures surrounded by strange symbolic designs strike the beholder with a feeling of awe. This hall decorated in every detail with motives derived from Mayan Art impresses one with the wonderful advancement made by that race.

Entering the main hall we find it a veritable museum in itself. Replicas from the most famous monuments found in ancient America, original carvings, and superb pieces of antique and modern Mexican pottery, textiles and interesting curios adorn the shelves or repose in the cases. The walls are covered with strong and brilliant designs which are different from any seen before. They are not Egyptian nor Chinese, nor do they bear any resemblance to any other ancient nation. They are purely American in origin, a legacy we inherit from that pre-Columbian Art and culture which once flourished in the new world.

This truly wonderful studio with its splendid collection is the work of Francisco Cornejo, the Mexican artist, who has devoted fifteen years of study and toil to illustrate and further his ideals in reviving these arts of the ancient civilization of this continent. Gifted with a fine artistic sense, and having access to the splendid public and private collections in the City of Mexico, he was powerfully influenced by the treasures of art and architectural relics to be found in that land of romance and mystery, and early in his career he came to the conclusion that the works of these ancient people would be an inspiration for the development of a pure American Art. Though these arts were known to the scientific world, yet no artist had made use of them to an extent before. If American artists would be influenced by any form of Art, why not make use of the wealth of decoration inherited from our primitive sources?

To carry out his ideals and to illustrate them more graphically, Mr. Cornejo planned that the large room in the studio should be the apex of the whole decorative scheme. This room he calls the Temple of the Sun, and his motive was to impress one with all the strength and force combined with line and color to be found in Aztec and Mayan art. This is felt immediately upon entering the room. The subdued lighting effects, the richly harmonious color schemes and subtle combinations, interposed with symbolic designs, all have a solemn influence. The main motive is the famous Aztec calendar stone, reproduced for the first time in its original colors. This combined with the unique furniture, hangings and rugs, all show the artist's fine use of color design and proportion.

Let us hope that the artists and decorators of today will take a deeper interest in the encouragement and development of this movement, as it is likely to form the impetus for a genuine renaissance in American Arts and Crafts.

D. CARTUEL.

American Classical League.

The Second Annual Meeting of the American Classical League was held at the University Museum, Philadelphia, July 6 and 7. Dean West's Annual Report as President on the organization of classical investigation authorized by the General Education Board, and Vice-President Coolidge's address on the value of classical studies, were events of national significance.

Professor Gonzalez Lodge's paper on "A six-year secondary school course in its bearing on Latin and Greek" emphasized the importance of an archaeological background as a factor in classical teaching.

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The Votive Hand of Avenches.



The Votive Hand of Avenches.

If other archaeological finds in Avenches point to certain details in the housing of the Roman colony there, in the shape of their household utensils, in the manner of setting hobnails in the Legionaries' sandals, this little hand goes much deeper and reveals the maternal love of some young Roman mother for her baby and the steps she took to propitiate the Phrygian and Roman gods to whom she prayed to look after her child. It has been my good fortune to get hold of a description of the hand written shortly after it had been found. The explanation of the man of science of the various symbols with which the hand is covered seem so interesting, coming from an eye witness of its resurrection, that I hesitate to consult a later authority, and will stick to his conclusions.

The hand is of bronze and stands about four inches high. It is the right hand, and the hand of a woman, presumably that of the baby's mother. In size it is smaller than life, but it is a lovely hand, well-groomed, and with dainty tapering fingers. Two of these fingers, the little one and the ring finger, are bent down into the cushioned palm. The thumb, first and middle fingers are standing. This is the gesture of the oath or blessing.

The little hand is ornamented with tiny busts of gods and their attributes. Every one of these gods has been called upon by the young mother to protect her child, and she herself is portrayed on the back of the wrist, nursing the little fellow in question. Around the wrist is coiled a snake, his head reaching to the palm. The serpent means health, as everybody knows. On the tip of the thumb there stands a pine-comb. On the knuckles of the two bent fingers there is a youthful head of Mercury. Just behind, and also on the back of the same two fingers, a ram's head. A small bust of Bacchus with his arm flung over his head is placed on the outside of the two standing fingers, and just inside is a bearded bust of Sabazius, wearing a Phrygian

Avenches lies on the old road leading from Berne to Lausanne. It was a very flourishing Roman colony in the first and second centuries and there is still a Roman theatre to be seen in the village today.

Avenches was raided and the theatre closed definitely in the second and third centuries, by the hordes of the Alemans sweeping down into Switzerland and laying cities and countryside to waste. One single column still stands in Avenches, all that remains of the Temple of Apollo, and of this column Byron writes in Childe Harold:

"By a lone wall a lonelier column rose,
A grey and grief-worn aspect of old days."

But although the Roman colony disappeared; although the country round about lay ruined and uninhabited for two centuries or more; although a new culture finally grew up on the ruins of the old, certain objects belonging to the Romans and speaking of intimate details in the lives of those far-off settlers, lay deep in the ground, patiently awaiting the moment when the pick of a workman and the trained eye and pen of the scientist should reveal them to an interested world. The museum at Avenches is full of such treasure-trove in various stages of preservation. But the pearl of the collection is a little bronze Roman votive hand, dug up in the year 1854 and perfect in every detail.

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cap. The object directly under this last-named god looks like a cake and is often seen on decorated vases. Almost nose to nose with the ram, a frog is seen creeping up the outer rim of the hand, and behind him a tortoise. Next to the tortoise, on the back, is a vase with two handles, and below this vase, to the left, is a lizard. On the outside of the thumb near the wrist is the bust of Cybele, easily recognized by her crenelated crown, and above this Asiatic goddess hangs her tambourine. Below the serpent's head one sees a bell and next to the climbing tortoise an oak branch waves its leaves and acorns.

At the time the hand was made, somewhere in the first century, the religion of the Romans was sadly confused. Some were sticking to the old gods, some were for taking up the new, others had given up all religion entirely or were timidly turning towards Christianity. The young Roman matron whose hand is upheld in blessing of her child was unwilling to take any chances. The Christian religion was too new and untried, but there were two kinds of gods to choose from. She therefore picked out a couple of Roman and a couple of Phrygian gods, and assembled them on the votive hand she was having constructed.

Cybele and Sabazius were the mysterious gods of nature worshiped by the Phrygians. Cybele was the creator of the earth and all earth's treasure, while Sabazius was the god of the sun and his life-giving rays. The Phrygians believed that these gods slept in winter and awakened in summer. It was in the late spring, therefore, that the great festivals took place, like, yet far more gorgeous than the Bacchus and Mercury festivals of the Romans. Bacchus was worshiped as a god who poured down the wine of pleasure on mankind, while Mercury meant good crops, healthy herds and freedom from care.

These four gods, united in one little hand to bring all good things to the child, were accompanied by the attributes of their godhead. The tambourine, the bell and the pine-cone belonged to Cybele, and probably too the oak branch. The pine tree was the special tree of this goddess and on its branches her devotees hung gifts and offerings. Sabazius is recognized by his beard, his Phrygian cap and his serious expression. His attribute is the sacrificial cake above referred to. Bacchus, crowned with grapes and draped in his supple chlamys is characteristically accompanied by a huge two-handled beaker. Mercury is accompanied by the ram's head to indicate the fact of his being the patron of the herds. The other figures, the lizard, the frog and the tortoise, are all identical with the creatures with which the Romans decked arms, neck, breast and fingers to keep off the evil eye.

Thus we can attempt today to reconstruct the prayer of that mother almost twenty centuries ago, and I think it would go somewhat like this:

"I lift my hand in blessing on my little son, and I call on you, Mercury, Bacchus, Cybele and Sabazius, to take him under your special care.

O Mercury, give him worldly goods!

O Bacchus, give him pleasures!

O Cybele, let the earth yield him her treasures!

O Sabazius, let the sun pour on him his life-giving rays!

O Serpent, grant him health!

O Frog, O Tortoise, O Lizard, keep him from the power of the evil eye!

Amen."

As we look at this touching ex voto in the museum at Avenches we cannot help hoping that the owner of the taper fingers and the plump little palm was safely landed on the other side of the Styx before the savage hordes rushed down from the north, destroying her lovely home in "Aventicum," the capital of Helvetia, and perhaps her baby too, and burying in the ashes of her ravaged city for a sleep of twenty centuries the beautiful little bronze votive hand.

ETHEL HUGH-CAMP.

Louis Comfort Tiffany Foundation.

The Third Annual Meeting of the Louis Comfort Tiffany Foundation was held at the home of Mr. Louis C. Tiffany, Laurelton Hall, Oyster Bay, L. I., on Sunday, June 19th, 1921. The members present were Louis Comfort Tiffany, Founder; Daniel Chester French, Vice-President; Francis C. Jones, George F. Kunz, and A. Douglas Nash, Trustees; Gurdon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnoh and Harry W. Watrous of the Advisory Art Committee; Stanley Lothrop, Director of the Foundation; and George F. Heydt, Secretary.

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Besides the routine matters discussed, Mr. Edwin H. Blashfield was elected a Trustee of the Foundation, and Daniel Garber, Philip Hale and Frederic C. Clayter were elected members of the Advisory Art Committee. It was resolved to supplement the seal of the Foundation with the words *Art Guild* to better explain the nature of the Institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that in the same way the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

The Director reported that with the concurrence and advice of the Founder a gallery had been acquired for the purpose of the exhibition and sale of the work done by the present and former resident artists, in the building secured by the Art Centre Inc., at 65-67 East 56th Street, New York City.

It was also resolved to include as resident artists in the Foundation, a small number of women on the same terms and conditions as the men. For this purpose a separate dormitory has already been prepared in the wing of the main building of Laurelton Hall. It was further voted to limit the residence of artists in the Foundation to a period of two months with the understanding that in case their work meets the approval of the Advisory Art Committee they will be granted extra time.

Summer Galleries and Summer Exhibitions.

Summer Galleries and Summer exhibitions have become quite important in the Art world. Good juries, good prices and a large leisure audience makes them worth while and artists can transfer pictures from their studios to these galleries with very flattering chances of sales.

The little Gallery on the Moors at East Gloucester, Massachusetts, with the big, altruistic purpose, has a rare program of activities for this summer. The whole general plan of the Gallery work is primarily Art—Art Exhibitions, talks, theatre, literature and music.

The Art Exhibitions are not held for Gloucester exclusively, but for the whole North Shore region; not for the benefit of the artist alone although great pleasure is felt over the sales that are made, but the purchaser is considered fortunate too. It is believed that the individual effort, however small, manifested in Art Galleries and Exhibitions, love of pictures, small theatres with high ideals, people's pageants, fused into a living current by community spirit—in these lie the great, perhaps only hope, of inculcating a love of Art in the younger generation.

Another aim of the Gallery is that it shall be entirely free from favoritism or even friendly preference. Each picture is admitted solely on its merit and not because of the artist's name or reputation. Last year the exhibitors chose their own jury and a very successful exhibition was hung. This year a new plan is to be adopted, a Committee will be appointed consisting of five people, two from out of town to judge the paintings, and two to judge the sculpture. The Exhibition is held from August 3rd to August 21st. Opening day for artists and press, in which they are invited to meet the Jury, is August 2nd.

Everyone who has been fortunate enough to be in Gloucester during these Exhibits, knows that they represent work as fine as any shown in the larger and more pretentious exhibitions and many of the pictures are to be seen later in the New York Museum shows.

The Gallery on the Moors is also the scene of the Plays given by the "Community Dramatic School," being equipped with stage, scenery, dressing rooms, excellent lighting, and all the necessary theatre requirements.

This School and the "Boston School of Public Speaking" at Gloucester, offer rare advantages this year. The course of instruction includes Acting, Play Directing, Interpretation, Public Speaking, Voice, Physical Training, Dancing and Delcroze Eurythmics.

Miss Florence Cunningham, the theatre Director, spent last winter in Paris studying at Copeau's theatre. She found there very earnest, sincere work that is beginning to show results which are recognized by all Paris.

Others on the Staff are Mrs. Florence Evans, Principal of the Boston School of Public Speaking, also instructor for Boston Business Corporations; Miss Ester V. Shultz, Leon Sturtevant and others.

The first group of plays will be given from July 20th to the 26th. The second group from August 25th to the 31st. The School opens the first of July and continues until August 29th.

ART AND ARCHAEOLOGY

Some special performance for the children is planned, which has an educational basis, as a protest against the poorer class of "Movies."

Lyme, Connecticut, another artist colony, has now a fine Gallery which has been built through the generous subscriptions from artists and public spirited citizens costing \$20,000. Charles H. Platt is the architect which insures the perfection of arrangement for the purpose. The sale of pictures last year amounted to \$8,000 and the location of the Gallery on the Boston Post Road must attract the many automobilists who daily pass on their way to New London, Newport and the resorts in the neighborhood.

The Newport Gallery also has summer exhibitions held this year during July. Prizes are offered for the best picture and there is a "People's prize," for the picture receiving the popular vote.

This new summer interest may be a wholesome diversion, an up-lift from the summer hotel piazza rocking chair, resulting in an art fashion that may develop into an art enthusiasm that will work to the great advantage of artists.

H. W.

Summer Program of the School of American Research, Santa Fe, N. M.

1. Archaeological Survey of Jemez Mesas.

An archaeological survey of the little known, forested mesas lying between the Jemez mountains and the Navaho Desert will occupy the time of a party of six men during July and August. The School has previously conducted excavations at two sites in this region, in collaboration with the Royal Ontario Museum of Toronto and the Bureau of American Ethnology. The ruins of this area are prehistoric sites of the Jemez people, now reduced to one pueblo, but formerly occupying numerous towns and villages. Sites in the valley are particularly valuable on account of yielding evidences of the consequences of first contact with the European race. The staff for the survey will include Lansing Bloom and Wesley Bradfield of the School; Roger Goodland, Peabody Museum; Major J. C. Troutman, Military Institute of Roswell; Randolph Carroll, University of Virginia; Anderson Hill, Pomona College, California.

2. Studies in Chaco Canyon.

It is expected that a fall campaign will be put on in Chaco Canyon from September 1st to December, if working conditions are agreeable. The January-February number of ART AND ARCHAEOLOGY caused the previous work of the School on this great group of ruins to become widely known. Publication by the American Museum of Natural History of the long delayed reports of the Hyde Exploring Expedition's excavation of Pueblo Bonito is now going through the press, and several recent magazine articles by earlier investigators here have brought these ruins to the fore. The work that the School has set itself to do has already been made known in detail. The School has its headquarters in the seven room stone residence built years ago by the late Richard Wetherill. Its equipment here for scientific field work, including drafting, photographing, cataloguing, color work, library and conference rooms, with commissary and living quarters, will soon be the most complete that any archaeological expedition has been able to establish. It will be to some extent a realization of an early dream of the late Dr. F. W. Putnam of Harvard University, who often expressed a hope to see a well equipped training school in ethnology and archaeology established in Chaco Canyon.

3. Work on the Early Franciscan Missions.

The School and Museum at Santa Fe are coming into possession of the principal ancient mission sites of New Mexico, for preservation and custodianship. These great structures are approximately a hundred and fifty years older than the oldest Californian Missions, and their massive, archaic style of architecture make them priceless landmarks of the early civilization of the Southwest. Pecos (1617) is in process of excavation under the direction of Dr. Kidder of Andover. It is now the property of the School of American Research. Jemez (1617) has recently been deeded to the School and will be fenced and cleared during the present summer. A custodian has been employed and put in charge. Gran Quivira (1629) around which clusters so much early romance of the days of the Spanish conquest, belongs in the main to the School, but in part to the U. S. Government. Steps are being taken to fence this site and place it under proper custodianship during the present year. These three great monuments, contemporaneous in settlement by Europeans with Plymouth Rock, are to be developed into small archaeological parks.

BOOK CRITIQUES

The Empire of the Amorites, by Albert T. Clay. New Haven: Yale University Press, 1919. 192 pages.

Archaeology is bringing to light long lost nations. How true this has been of the Egyptian, Babylonian, Assyrian, and Hittite empires. Our foremost American assyriologist, Prof. A. T. Clay, of Yale University, has now put upon the map, Amurru, the empire of the Amorites. Formerly our knowledge of this people was limited to scattered references in the Old Testament. By the scholarly researches of Dr. Clay we now know the territory, culture and religion of the Amorites as far back as the third, fourth and fifth millenniums.

The empire of the Amorites, at its greatest extent, included Syria, Palestine and Mesopotamia. The capital was Amurru—Ur—probably Mari on the Euphrates some 400 miles northwest of Ur in south Babylonia and about 220 southeast of Harran. This site, Dr. Clay regards as Abraham's Ur of the Chaldees. The Amorites were a Semitic people and seem to have inhabited Amurru as far back as prehistoric times. They reached their highest civilization about the fourth millennium B.C. From Amurru they radiated in many directions. Long before 3000 B.C. the Amorites entered Babylonia, settled there and gradually absorbed the non-Semitic Sumerians. An Amorite civilization pervaded Babylonia. Even the traditions of creation, flood, sabbath, and ante-diluvian kings came from the Amorite land into Babylonia.

Prof. Clay's argument rests upon an exhaustive study of the names of deities, persons, countries, cities and temples. In these names he finds Amorite elements and so he rightly infers that where such names abound it betrays the influence of an Amorite civilization. Thus in regard to most of the gods of the Semitic Babylonians, Dr. Clay shows that they had their origin in the empire of the Amorites. The supreme god of the Amorites was Amurru-Amar-Ur, which by certain modifications became in Babylon the supreme god Marduk. The first Babylon dynasty was Amorite as well as the dynasties of Opis, Kish, Nisan, Larsa and perhaps Erech. The famous Hammurabi code goes back to Amorite sources.

Prof. Clay's volume is of great value in showing that the prevalent opinion of Assyriologists regarding early Babylonian civilization must be modified. The common view is that

non-Semitic Sumerians entered Babylonia as early as 7000 B.C. and attained a high civilization. As early as 3500 B.C. waves of Semitic nomads from Arabia gradually entered Babylonia, conquered the Sumerians and appropriated their high civilization. From Babylonia this civilization then spread west to Mesopotamia, Syria and Palestine. Dr. Clay's researches show that a high civilization, from the northwest, that of the Amorites, entered Babylonia at a very early period and pervaded this land. The difficult problem of Sumerian civilization is not discussed.

Dr. Clay's book is a most valuable contribution to the early history, religion and geography of Syria, Palestine, Babylonia and Assyria. The Biblical student will find much matter of great interest. Thus the name Jerusalem is shown to be from Uru-salim, i.e., "the god Uru is appeased." Bethlehem is derived from Beth-Lahamu, i.e., "the shrine of the god Lahamu." Bethany comes from Beth-Anu, i.e., "the shrine of the god Anu." Uru, Lahamu and Anu were Amorite gods. Abram is a shortened form of Abraham, and both forms are found on tablets.

The whole volume is a masterly contribution to American oriental learning. The paper, printing and binding are of that high standard which we always expect from the Yale University Press.

GEORGE S. DUNCAN.

Delphi by Frederick Poulsen. Translated by G. C. Richards, with a Preface by Percy Gardner. London, Glyndodal, 1920. Pp. xi+338. 21 sh. net. Illustrated.

The famous firm of Glyndodal, established in Copenhagen as long ago as 1770, has recently established a London branch and is making an excellent start as well as rendering an important service to archaeology and the classics by issuing an English translation of Dr. Poulsen's book on Delphi, which appeared in its Danish form in 1909. The book is beautifully printed on fine paper in large type with 164 excellent illustrations, at the very reasonable price of a guinea. Delphi was one of the most important places in Greece and in many ways the history of the oracle and the shrine of Apollo is the history of Greece. Plato believed in the oracle's great influence on religion and morality. Aristotle and Plutarch were in the service of the oracle. Even in Roman times Cicero consulted the oracle and

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Hadrian placed his favorite Antinous among the statues of gods in the precinct where one of the most stately statues of Antinous has actually been found. Delphi was a colossal intelligence bureau, a permanent court of arbitration of a league of nations, the guiding spirit in Greek politics, active in numerous incentives to colonization, fostering art, giving strong impulses to great men to echo her words, planting in the human mind the universal yearning for the lofty and supernatural and showing to all mankind the way to honorable effort in the arena of life. It was a foregone conclusion that the excavation of Delphi in view of the enormous catalogue of treasures mentioned by Pausanias, even after Nero's plunder of 500 bronze statues, would yield many important results, and so the Germans (one of whom Ottfried Muller in 1840 suffered a fatal sunstroke copying the manumission inscription, vengeance of Apollo perhaps for his denial that he was a sun-god), Americans, and French all vied with one another to get the *firman* to undertake the work. The French finally got the grant, though delayed by the Greek demand for a lowering of the duty on Greek currants, and excavations began in 1892, after removal of the village of Kastri, which covered the site, to its modern location. The villagers, fearing they would not get the money for their homes, attacked the workmen, but finally the riot was quelled by soldiers and excavations continued every spring and summer from 1893 to 1900, under the direction of Homolle. The publication has been very slow and while many handsome important volumes of plates of the "Fouilles de Delphes" appeared before the war, only a few volumes of text have been published. The "Fouilles de Delphes" is an expensive publication, for specialists, so that we are very glad to have a comprehensive and interesting account of the excavations in readable form in a single volume, well documented and beautifully illustrated. It is the first good account in English of Delphi and will long remain the best treatise on the aesthetic appreciation of Delphi, for the book is full of the most fascinating and suggestive and original observations on Greek art, and lays more stress on that side than on topography or history. D. M. R.

The Charm of Kashmir, by V. C. Scott O'Connor. London, New York, Bombay, Calcutta, and Madras: Longmans, Green and Co. 1920. 16 colored plates and 24 illustrations from photographs. Pp. 182. \$27.50.

In this book the charm of one of the most beautiful spots in the world is pictured with beautiful illustrations, and with a text that is

exquisitely printed on the very best of paper. The place of honor is assigned to the paintings of Abanindro Nath Tagore who was the founder of the modern school of Indian art at Calcutta. The softness and beauty of line that characterize his paintings have made him well known not only in India but also in Europe and America. There are included colored interpretations of the very soul of Kashmir; there are also reproductions of the paintings of Mrs. Sultan Ahmad, and Miss Hadenfeldt and the late Colonel Strahan. The many colored plates and the photographs really illustrate the text, and help make the country known in a very original and entertaining manner. The pictures are all symbolic of the East and any one who is interested in this very important and charming section of the world will do well to look through this volume which, in every way, is a work of art in itself. It is no wonder that the Queen of England allowed the book to be dedicated to her.

D. M. R.

Albert Pinkham Ryder. By Frederick Fairchild Sherman. New York: privately printed, 1920.

Simply as a material possession, this monograph is a thing to treasure. The maroon binding, the texture of the paper, the type and margins, the quality of the illustrations, the very proportions of length and breadth and thickness—all these things render the book a delight to hand and eye. Charm of format has all along been a characteristic of Mr. Sherman's privately printed volumes, and in these days of costly production it is no little merit in a publisher to maintain an established high standard of workmanship.

But surface beauty is in this case fortunately subordinate to both subject and treatment. The real significance of this volume consists in its being an adequate tribute to a great artist.

The scale of the book is nicely proportioned to Ryder's peculiar position in the history of our painting. For Ryder, whatever his essential originality and true genius, is too limited in appeal and influence to require a tribute in folio. The panel on which his name is carved in the temple of our culture is in the first rank of honor, but it is neither large nor striking enough to attract the attention of the majority. The modest five divisions of Mr. Sherman's essay sufficiently set forth all the important aspects of his subject, and any further consideration of Ryder must be what Mr. Frank Jewett Mather, in *The Weekly Review* for January 26, justly terms ". . . variations . . . upon the critical themes announced by Mr. Sherman."

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By a Committee originally consisting of

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In one instance, indeed, he seems somewhat too liberal; for the section on Ryder's poetry, brief as it is, might well have been spared. All of the painter's literary productions are flawed by traces, sometimes whole paragraphs, of the "polite" writing of a bygone era. The mistress, whose lover constantly lifted her "in and out of conveyances and over objects that destroy the grace and harmony of woman's movements," can not be made poetic by any device of words; and the mature man who thought to accomplish that by the extraneous quality of high-flown language could never have become, as Mr. Sherman claims, "a poet or a philosopher." Let Ryder be left secure in his fame as a painter; his occasional literary felicities remain unimportant. His limitations and deficiencies as a writer are such as ought to preclude any separate consideration in that capacity.

The biographical section is thoroughly adequate to the uneventfulness, the simplicity, and the dignity of Ryder's outward life. He was one of the rare few who have no biography. The nearest he came to making something happen was when he proposed marriage to a previously unintroduced violinist neighbor, and was, in consequence, carried off to Europe by a friend. His life was not a series of incidents so much as a continuous artistic effort. A true account of it is not a narrative, but a description—a description such as he himself once made in impersonal and inspiring language: "The artist must buckle himself with infinite patience. His ears must be deaf to the clamor of his insistent friends who would quicken his pace. His eyes must see naught but the vision beyond. He must await the season of fruitage without haste, without worldly ambitions, without vexation of spirit." A life thus barren of outward occurrences requires no formal chronicle; it is enough to indicate sympathetically its mental attitude and spiritual atmosphere. And this Mr. Sherman has discreetly and successfully done.

However, since his volume is professedly a critical one, it must stand or fall mainly by the sections on Ryder as an artist; and it is by the last three parts of his study that the author justifies himself. Just as Ryder's own literary efforts do not show a real mastery of words, so Mr. Sherman's writing lacks that final condensation of style which marks the writer foreordained. But his comments on the individual pictures are helpful, even to those who may occasionally doubt or disagree; and his "estimate of the Artist and his Art" is sane and well balanced, emphasizing just the right qualities.

VIRGIL BARKER.

